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THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXV FEBRUARY, 1939 NUMBER 1

VOCATIONAL ADJUSTMENTS THROUGH SPEECH

LAURENCE B. GOODRICH
East Orange (New Jersey) High School

FOR the welfare of both business and education, business men, industrialists and educators have for some time been trying to reach terms of mutual understanding. A number of conferences have resulted, the hope being that means may be found whereby the schools may assist business and business may assist the schools.

A particularly interesting meeting of this kind was called last January by President Elliott of Purdue University. In the name of the American Council on Education, he convened in the Board Room of the Carnegie Corporation in New York City the personnel leaders of some of America's foremost business organizations. Companies represented included the Eastman Kodak Company, the General Electric Company, the American Telephone and Telegraph Company, R. H. Macy and Company, the General Motors Corporation, and the United States Steel Corporation. Present also were representatives of the National Occupational Conference, the United States Employment Service of the Department of Labor, and the American Council on Education.

President Elliott expressed the major issue of this conference in these words: "Is it possible to select personal qualities most essential for and most desired by modern industry, and to define and to describe these qualities in such a way as will serve as a definite goal

* Presented at the convention of the National Education Association, New York City, June 27.

for attainment by students and by institutions throughout the period of education and training?" As you may know, the conferees' answers to this question will not be available to the public until late next fall. It is of interest, however, that, as a basis for discussion, President Elliott presented a list of personality traits which were, some five years ago, considered desirable by a group of 57 employers. Arranged alphabetically, the 14 traits which ranked highest were: (1) address and manner, (2) appearance, (3) attitude, (4) character, (5) cooperation, (6) dependability, (7) health, (8) industry, (9) initiative, (10) intelligence, (11) judgment (12) leadership, (13) personality, (14) poise.

These generalizations are overlapping and vague. It is to be hoped that members of President Elliott's conference will be more specific. Nevertheless, the list has value. Administrators and teachers in secondary education may well ask themselves to what extent their curricula contribute to the development in students of these personal qualities to which employers attach importance. Such an inquiry seems due the countless boys and girls who, without further training after graduation from high school, seek niches in business and industry. The degree of success that attends the first efforts of these young people to secure a footing on the vocational ladder has much to do with their self-esteem, their view of life, and their ultimate achievements.

Analysis of reasons given by employers for not engaging high school applicants apparently well trained to render needed services has called attention to the fact that speech is an important factor in determining success in job-getting. Investigation of types of employment entered by high school graduates indicates that a high degree of speech skill is requisite to obtaining, retaining, and securing promotion in these occupations.

It appears that a carefully devised program of instruction in speech for occupational purposes can promote in a very significant manner the vocational adjustment of young people. Business and vocational schools offer training in various occupational speech activities. Why should not instruction of this kind be more generally available to students in the regular public high school? Its primary purpose would be to make students aware of specific speech situations inherent in job-getting and job-holding and to develop proficiency and resourcefulness in meeting these situations. Particular emphasis should be given those involved in the employment interview, telephone usage, salesmanship, and the services of secretary and receptionist.

Occupational speech situations may be considered to be of two sorts: those arising in connection with getting a job and those related to the job after it has been secured.

In the first classification, by far the most important in the eyes of high school students is the employment interview. By way of opening this study, it is stimulating to evoke discussion of the interview by asking all students who have ever applied for work to describe their experiences. There will be recounted a number of true narratives which are instructive to all present and furnish a basis for questions. What procedures of interviewing were used by the concern where you applied? What kinds of questions were asked? How did you answer? Could you have answered better had you had certain information in advance? Where could you get this information? Were you drawn into general conversation or did the interviewer stick to business matters? If you were to apply again, what preparation could you make which would increase your chances of success?

Such discussion leads the student to realize the importance of preparing himself for his interview. In a talk of this length, it is impossible to present everything involved in the process, but a few salient points can be mentioned. Best results may be expected when the student prepares for an actual occasion. He may select some local business organization with which he thinks he may sooner or later seek employment or he may choose a "help wanted" ad that interests him and use that as a point of departure. He will then learn all he can about the situation. The history, policies, products, and financial standing of the company should be known to him. The name, position, experience, and hobbies of his interviewer should be sought. In exploring these matters, the student may consult employees of the concern and persons with whom it does business. He will also approach acquaintances of the interviewer, study the company's catalogue, inspect the city directory, visit the chamber of commerce and the library. He will find Dun and Bradstreet, Moody's, and Poore's sources of helpful information. As a means of sharing this very valuable information with the class, each student may report orally upon his findings.

The next step will be to plan the whole interview with care. With his knowledge of actual circumstances, the student can evaluate his experience and qualifications and prepare himself to state clearly and sincerely why he seeks a place in this particular concern and how his services fit well into its needs. It is important that the high school student realize the value of playing up the merits of his own school

experience. His courses in chemistry and physics may help him secure an opening in certain industries. It does him no harm to mention training in public speaking when he applies for a place as salesman. Interviewers frequently manifest interest in an applicant's scholastic standing, but they are likely to attach more importance to evidence of leadership in extra-curricular activities.

It is highly necessary that the prospective applicant anticipate objections. Many an inexperienced job-seeker is disconcerted and rendered speechless by objections which he might have foreseen and prepared himself to answer to his advantage.

After these preliminaries, the interview may be rehearsed and performed before the class. The actual occasion will, of course, never go off just as premeditated, but the practice will give the applicant confidence and, with a little impromptu adaptation, he will be able to use most of what he prepares.

Dramatization is a valuable teaching device because it vitalizes situations, gives practice in speech, and leads the student to appreciate the viewpoint of the employer as well as that of the applicant. It may be put to further use in connection with verbatim reports of actual interviews, such as those reproduced in Clapp's *Talking Business.* There are also a number of good dramatizations of business situations to be found in *Key$ and Cue$* by Findlay and Findlay. The magazine *Occupations* occasionally prints one and the American School of the Air offers some interesting radio sketches on occupational problems.

As these speech activities proceed, it will be easy to direct the student's attention to the importance of voice and diction. Interviewers claim that they can tell more about an applicant from his manner of speaking than from what he says. A study of blanks used by interviewers of various companies is an interesting way of fixing this significant fact in the student's mind. The new Proctor and Gamble "interview check list," for example, presents "voice" and "conversation" as items to be described by the interviewer. On the 1938 rating form used by oral examiners of the International Business Machines Corporation, the leading division relates to "Voice and Speech." It contains these questions: "Is the applicant's voice irritating or pleasant? Can you easily hear what he says? Does he mumble, or talk with an accent which offends or baffles the listener? Or is his speech clear and distinct, his voice so rich, resonant, and well-modulated that it would be a valuable asset in this position?" There is no lack of evidence of this sort to prove to the student that

good utterance is a decided vocational aid. All class exercises—discussions, talks, and dramatizations—should be performed with this point in mind.

High-school students enter a great variety of occupations. In a program of speech training for vocational adjustment it is impossible to give special preparation for situations in all these lines of work. Satisfactory use of the telephone is, however, important in many forms of employment. The effect of telephone techniques upon business is recognized very definitely by executives. Frances Maule reports that a certain metropolitan department store not long ago made the experiment of giving lessons in voice culture to the girls who take orders over the telephone. In one week's time after the girls had received their training, the firm's telephone orders increased 45%. Strange as it may seem, inexperience is the cause of much that is ineffective in student telephone usage. Many students have no instruments in their homes and rarely use them elsewhere. By the use in class of telephones lent by the telephone company, familiarity with the manipulation of the instrument can be gained. Several helpful pamphlets on telephone usage are also issued by the telephone company, including *You and Your Telephone* and *The Voice with a Smile*.

Much ineffectiveness in telephone communication results from inappropriate volume, improper voice placement, faulty phrasing, and lax articulation. Voices fail that are strident, inaudible, or unduly guttural in quality. Failure to utter words with accuracy and failure to group them according to meaning muddles the message. Obviously, the correction of such faults results, not only in improving the student's telephone performance, but also his speaking at all times.

One of the greatest aids to effecting this economically is a speech recording machine with play-back. Use of this equipment develops techniques of projecting speech without loudness and gives students the opportunity of hearing themselves as others hear them. Frequently the students' interest in radio and the talkies can be used to promote awareness of speech standards. Phonograph records of famous actors, statesmen, and radio announcers may be used to advantage. A class may be asked to select these performers whose voices and ways of speaking seem most pleasing and most expressive.

So many students anticipate entering secretarial work that situations encountered in such positions demand attention. The student is by now sufficiently voice-conscious to realize that shrill, raucous, or otherwise disagreeable vocal qualities can be a source of nothing but

strain and irritation to others in the day-after-day intimacy of office relations. The person having indistinct utterance occasions confusion and wastes the time of those who have to demand repetition of unintelligible messages. Many a business executive chooses his secretary with the fact in mind that she will be the first and often the sole point of contact between his concern and persons who call at his office. She must know how to ask questions without giving offense. She must be able to converse agreeably with strangers if occasion demands. Such functions, primarily those of a receptionist, often devolve upon the office secretary.

It is scarcely possible to discuss the speech aspects of the secretary's role without taking up the whole area of etiquette in business. One must have some knowledge of the rules of correct business behavior in order to make the best speech response to given situations. In gaining this knowledge, the book of etiquette is of little value because it applies to the social rather than to the business world. The laws of the latter are very different and largely unwritten. However, Frances Maule in *She Strives to Conquer* and Elizabeth Mac Gibbon in *Manners in Business* give many practical suggestions which should be considered in class discussion. Conspicuous among the precepts they lay down are those regulating speech.

Dramatization again seems to be the most effective way of providing training in the techniques of maintaining satisfactory office relations. Situations of infinite variety may be set up and acted out before the class. Both performers and audience thereby grow in understanding and in ability to control circumstances.

Selling in one guise or another is entered by many students. According to a survey made in 1931, 50% of all high school graduates placed were with merchandise organizations. Many volumes have been written on salesmanship. The role of speech and voice in this livelihood is conspicuous. Case studies indicate that the best results are obtained by salesmen who know their product thoroughly, who speak of its merits with confidence, who adapt their "line" to the type of customer, who do not talk too much, and who give close attention to the interests of the prospective purchaser. Although the class in merchandising is the proper place to study salesmanship in detail, some attention may here be given to the sales talk. A series of exercises may be presented wherein students aim to sell various products under different circumstances and to different kinds of customers.

Many students have had actual experience as clerks in department

stores or as door-to-door salesmen. Discussion of their experiences is vitally interesting and produces much of value. Another device is to ask students to observe and report the speech techniques of persons who serve them in shops, come to their doors, or peddle their wares on the street. It is significant that a study made by the National Cash Register Company showed that, of customers who closed their accounts during a certain period, 57% did so because of lack of interest on the part of sales people. One of the chief problems of stores and training departments is to induce the sales clerk to give proper attention to the customer's ideas and views. This arresting fact indicates the importance of providing in a course of this kind for the development of attitudes which promote vocational success. Such attitudes color the entire behavior of an individual, but they manifest themselves most surely in what he says and how he says it.

The inexperienced job-hunter, for instance, presents his case more effectively if he has been led to regard himself as a salesman of services rather than as a beggar. An inspection of rating sheets or "impression records" used in business and industry for the purpose of describing and evaluating the traits of employees yields interesting results. Loyalty is probably mentioned more frequently than any other attitude. High on the list are cooperativeness, dependability, cheerfulness, considerateness, alertness, friendliness, and self-confidence. Ads in the "help wanted" section of the newspaper frequently mention qualities which the employer considers important. That speech skills are involved in the expression of these attitudes is self-evident. That these attitudes serve to guide speech skills is equally obvious. A sense of loyalty will prevent gossip during working hours and the blabbing of business secrets outside the office. The friendly person finds it easy to phrase the considerate speech, the mollifying word, which does so much to prevent strained relations in business situations.

In this area of the program, the usual group discussions, talks, and dramatizations may be supplemented by readings from various sources. Such a book as *Strategy in Handling People* by Morgan and Webb presents numerous incidents about famous persons wherein tact, interest in the interests of others, loyalty, willingness to make concessions, and similar traits are seen to contribute markedly to personal effectiveness. B. C. Forbes and Dale Carnegie do somewhat the same thing. Certain popular and business magazines offer excellent material. There are many significant biographies such as those of Franklin, Hammond, and Theodore Roosevelt. Students may read

these books and articles and report on them to the class. The evidence is real, copious, and convincing.

It may be added that the ideas and skills which the student derives from this program should, whenever possible, be tested by him in the actual occupational situation. Students applying for work or those already holding part-time jobs may try out things they have learned and report the results to the class.

The teacher of speech for vocational adjustment should work in close cooperation with the director of the school's student placement bureau. The latter may refer to him students in special need of speech improvement. There may be times when the speech expert can be of value in suggesting persons qualified to fill positions wherein certain speech skills are requisite or in advising students who hope to enter such work. One of the most helpful services performed by the director of student placement is that of following up unsuccessful applicants to learn from employers their reasons for withholding jobs from seemingly well-qualified persons. When these reasons fall within the speech realm—as they frequently do—the speech teacher should be informed in order that a repetition of failure may, if possible, be avoided.

Improvement of speech and the ability to present ideas clearly is an obvious outcome of this program. The principal outcome to be expected, however, is that the student will be prepared to meet vocational situations with improved success. Forewarned of some of the problems of human relations he is likely to encounter, and equipped with the best techniques to be used in solving them, he will embark upon his career in business or industry a wiser, more self-assured, and more effective individual. The new life will, to some extent at least, have been experienced vicariously in advance, and it will therefore be a little less new. There will be fewer surprises, and the beginner, knowing what responses are most likely to preserve good feelings and effect his ends, will find it easier to adapt himself to his vocational environment and his vocational environment to himself.

THE USE OF THE MOVING PICTURE MACHINE AND THE RECORDING INSTRUMENT IN TEACHING SPEECH

VERNON A. UTZINGER
Carroll College

DURING the past several years much attention has been given to scientific methods which may be used as aids in speech training. With the development of radio, many colleges and universities are now offering courses in microphone speaking. This has led to the wide use of the recording instrument, which has been perfected to reproduce the voice faithfully. This machine is now taking its place in every modern speech department as an indispensable teaching device. I am sure that it is here to stay.

It has always been my belief that those of us in this field should experiment with the use of any device which may aid in the student's self-analysis. The recording instrument has solved the problem as far as audible self-analysis is concerned. The next logical step, then, would be to find some way by which the student could analyze his physical action, posture, facial expression, in fact, his general speech manner on the platform. With this objective in mind at Carroll College, we purchased a 16 mm. moving picture camera to experiment in taking pictures of the student as he actually presented his talks before the class. In order to get as complete a picture of the student as possible, we decided to record the speech at the same time the picture was taken. Before discussing the actual mechanical set-up further, let me say that it has been our desire, while the student is being tested, to shelter him from all outside distractions which might cause self-consciousness and therefore an unnaturalness during the testing situation. To avoid the student's having to face glaring spot lights while making a speech, we decided to use the fastest lens possible on the camera, an f:1.5 lens, and to try to take the pictures under normal conditions, with no artificial lighting.

It would, of course, be possible to purchase a talking picture machine and use it for reproducing the speech and picture of the student. Not only would the cost of this practice be prohibitive, but the mechanical set-up for its use, would, to my mind, completely defeat the purpose for such an experiment. In order to obtain satisfactory results at Carroll, then, the following procedure was developed.

A small, partially sound-proof room was built about twenty feet from the platform, in the back of the class room, where the camera was placed with the lens covering any action of the student as he gave his talk. The class room where the pictures were taken fortunately has sky lights, and ample lighting from the windows at the sides. In order to reflect the light up into the speaker's face, a piece of white oilcloth was laid on the platform and three large, glossy, white cardboards were placed in front of the speaker. In this way, by opening the camera lens almost as far as possible, and using a super-sensitive film, we were able to get fairly clear pictures without the use of artificial lights. The students were asked to wear dark clothes when they spoke, and we used our white projection screen as a background. In discussing the lighting problem with photographers, I found them very doubtful of the results of pictures taken without the use of floodlights. However, I felt the success of the whole experiment depended upon the absence of any artificial situation for the speaker. I am sure that if there is any criticism of using moving pictures as a teaching device, it will be that the speaker is so conscious of his strange environment that the picture is not a true reproduction of his speaking manner under normal conditions. This criticism we have tried to avoid in every way. I shall now tell you about how we recorded the speech at the same time.

For simultaneous recording of the speech, we experimented with two kinds of lapel microphones. The reasons for insistence upon the lapel type, which hangs around the neck, are threefold. First—any other type of microphone such as the upright or hanging type might hide the face of the speaker from the camera. Second—and more important, any other type of microphone would constantly be in the vision and consequently in the mind of the speaker. Third—and most important of all, the speaker would be restricted, at least in his mind, to a certain radius before a microphone which he could see. This mental restriction, it seemed to me, would be just as serious as a physical one, because it might inhibit his natural physical movement. We first tried the cell type of microphone, which is very sensitive, and reproduces high frequencies well. We discarded this, however, because it did not give us any better results than the ordinary lapel microphone, which was much less expensive. One other disadvantage of the cell microphone was that it was so sensitive that it reproduced and amplified many of the platform noises accompanying the speaker's use of notes, and movement on the platform around the reading stand. Fairly satisfactory results were obtained with the use

of a diaphragm microphone, although the tone quality was not quite accurate. Some of the high frequencies were blurred, but the speech was easily understood when the record was played back. It seemed to us that that was the important factor in testing an extemporaneous speech.

The pictures were taken about the middle of the first semester. The students were asked to prepare five-minute talks on problems about which they had some definite convictions, in order to stimulate natural physical action. Because of the expense, only fourteen feet of movie film were taken of each student. This amounted to about thirty-five seconds in time. A period of two minutes of the speech was recorded with the recording instrument placed in another room. As the student took the platform to make his speech, he simply fastened the lapel microphone around his neck and began to talk as usual to the class. When the recording was begun, a light signal was given to the movie operator, who began taking moving pictures at the same time. We did this in order to try to synchronize the two later to produce an actual talking picture of the student. None of the students was aware of this arrangement and therefore none knew when the recording was made. Let me say here to those of you who think that the poor student must have been scared to death with all this testing machinery, at least seven students out of fifty-six tried to walk off the platform after their talks without removing the microphone, thus showing that they had forgotten all about it. There is no question but that the student knew when the picture was being taken because of the slight noise of the camera and that he was more conscious of this than he was of the recording. It seems to me that this could be entirely eliminated if a sound-proof box could be constructed for the camera so that the student would hear no sound while the camera was running, and thus would not know when the picture was being taken. I plan to do this next year.

Now, what about the results? These pictures were shown at night before the whole class of fifty-six students which constitute the three sections of the fundamentals course at Carroll. Of course, the students were highly interested in seeing themselves on the screen. The pictures were, although not perfect, adequately clear for our purpose, i.e., to study the action, posture, gestures, facial expression, personal appearance, the use of notes, in fact all of the visual stimuli received by the audience from the speaker. The record, which was played at the same time could be synchronized well with the picture. Combining the record and the picture proved to be very helpful, as it

gave a better total impression of the speaker. Many students expressed themselves as being highly elated over the opportuntiy to see and hear themselves speak. Many of them were made to realize for the first time how stiff and awkward they looked while making a speech. Some of the postures were humorous, of course, and the student who stood on the platform on one foot, leaning over the reading stand, looking down at the floor, was certainly impressed with his inadequate speaking manner. I am sure that, as those fifty-six students saw themselves as others see them while making a speech, many made silent resolutions to develop a more pleasing platform personality. Herein lies the value of the moving pictures as a teaching device, it seems to me. We can criticize the student repeatedly for the lack of physical vitality, bodily action, or correct posture, but in many cases to no avail. But seeing himself on the screen makes a much deeper impression upon him. I have discovered in my classes that those students whose physical manner was faulty have corrected these faults since they have seen their pictures. I showed the pictures twice, and expect to show them again. As the pictures are being shown, I make some comments, but they seem unnecessary, for all of the faults are so easily observed by the students themselves.

I am sure that you are interested to know about the cost of this equipment and what each student must pay to cover the actual cost of this testing procedure. The moving picture machine, the projector, and the screen cost about $300. The cost of the supersensitive panchromatic film which I had to use in taking these pictures without artificial light was $6.00 for a hundred foot roll. I took the pictures of seven students on each roll. That averages about fourteen feet of film per student, or thirty-five seconds each. It seems to me that this was sufficient time to study the subject. We charged the student a fee of $1.00 each for the moving picture and .35 for the recording. The student reaction to this experiment was splendid. Not only did it create a great amount of interest, but they all felt that it was exceptionally helpful to them. As far as my own feeling is concerned, I am convinced that it is a worthwhile testing procedure for student self-analysis, and although there are a great many problems to solve, moving pictures can be used as a teaching device in courses in speech training, with very satisfactory results.

AN ANSWER TO THE ADMINISTRATORS

MEREL R. PARKS
Detroit, Michigan

THE question has long been asked why speech classes have not been established in all the public high schools. The obstacle seems to be the curriculum itself. The present tendency is to avoid adding to the curriculum. The traditional courses are trying tenaciously to retain their places. Others are attempting to force an entrance. In the face of this situation, what are the prospects for speech? Can a niche be found for it without displacing any of the present subjects and without adding to the curriculum?

Some administrators feel they have successfully answered this question. The Muskegon Senior High School of Muskegon, Michigan, has for several years used a system under which each pupil gets one day of speech training each week or nearly a full year during the high school course without adding to or subtracting from the curriculum and without the expense of an additional staff of teachers. Mr. George Manning, principal of the high school, asserts that no definite tests have been made to determine the effect this plan has had upon their progress in English, but that their students compare very favorably in that respect with other college students trained under the traditional five-day-a-week English plan.

The River Rouge High School has a plan operated in a slightly different manner. One semester of tenth grade English is given over to speech training. This is supplemented by elective courses; but the important point is that in each case every pupil has some speech instruction and drill.

These are undoubtedly only two of many such plans. Now the question is, would some similar system be advantageous as a general practice for all schools, or would it result in such a loss in the fundamental English skills as to discourage administrators and English teachers? It was to answer this question that the following experiment was carried on.

This experiment was made in the Rochester High School and the results later checked by a similar experiment at the River Rouge High School by Mr. Harold Dressel. At Rochester two groups of second semester ninth graders were used. The pupils were not selected for these classes, but were enrolled according to the requirements of their programs. This was done partially to avoid disrupting

the schedule and partially to approximate more closely the conditions of the average school. There was no attempt made to have an equal division of boys and girls; the English group of twenty people contained seven boys and thirteen girls while the speech section of twenty-two had six boys and seventeen girls. Nor was there any effort to regulate the backgrounds of the children and divide them on that basis. This was not felt necessary, because the Rochester pupils all come from approximately the same kind of homes. There were no Negroes, foreign born, or even children of foreign born parents in either group. The only possible difference would be between farm and city pupils, and in wealth and social rank. Fortunately, the two classes were apparently equally divided in these respects.

To ascertain the difference of the two groups in mental ability, The Otis Group Intelligence Scale was selected. Here there was a slight difference, the median of the English group being 108.5 points while in the speech group it was only 107 points. This is not a great margin, but for some unaccountable reason all the members of the English class ran from two to four points ahead of those in the speech section.

These classes were at no time told that this was an experiment. Both thought they were taking English and apparently accepted the speech work on good faith asking no questions. The courses of study were carefully planned so as not to duplicate material, keeping the speech course purely speech and the English course purely English. No oral talks were given in the English group, even though that material is usually included in the text: and the speech outline contained nothing which the best texts of speech do not contain. Tanner's *Correct English*, published by Ginn & Co., was used in the English class. There was no basic speech text employed, although Craig's *The Speech Arts* was referred to extensively for theoretical work.

Work was begun the first week with tests to determine general intelligence, and ability in punctuation, capitalization, grammar, and sentence structure. The Otis Group Intelligence Tests were followed by tests for measuring the specific skills already mentioned. These were the tests devised by S. L. Pressey of the department of psychology of Ohio State University and put out by the Public School Publishing Company. With the exception of the general intelligence tests, all were tests over fields taught in English and not in speech. They were all things which were to be drilled upon in English and in which the pupils taking English should show a definite gain at the end

of the semester, while the others should not. Vocabulary was not included, because some work on that was given in the speech course. No effort was made to determine gain in speaking ability or anything in any way connected with speech training, but only to determine the gain or loss in English. This was watched very closely, since the problem was to determine the loss in English skills incurred because of the substitution of a semester of speech.

In tabulating the results, three things were kept in mind: the initial and final medians, the number of gains and losses, and the number of points gained and lost. These will be given first for each of the four techniques tested to show which types of work have been most seriously affected by this plan. Then a complete compilation will be made to point out the general results of this study. In the capitalization test, the English class median dropped two and one half points, while that of the speech class rose one point. There were only two gains but fifteen losses and three scores remaining constant for the English pupils, and three gains, ten losses and ten remaining constant for the speech group. These accounted for a two-point gain and a thirty-one-point loss for the English section, and a three-point gain and a fifteen-point loss for the speech group, giving a slight edge of advantage for the latter.

In general, the punctuation test showed slightly better results for both, the advantage still being very small for the speech section. This advantage was not apparent in the medians, which decreased one point for the speech pupils and increased one-half point for the English students. It did, however, come out in the individual gains and losses. The speech section accounted for nine gains, nine losses, and five scores remaining the same, as compared with the English group's eight gains, six losses, and six scores staying the same. These amounted to a total of fifteen points gained and thirteen lost for the speech pupils and ten gained and thirteen lost for the English pupils.

The grammar medians showed an increase of one point for the English section and three points for the speech section. The individual results showed twenty-one gains, one loss, and one remaining constant for the speech group, and fourteen gains, three losses, and three remaining constant for the English section. This gave a total of eighty-one points gained and one lost for the speech pupils, and twenty-nine points gained and four lost by the English pupils

In the sentence structure tests the speech median rose one point, while the English median fell two points. The speech pupils recorded twenty gains, one loss, and two constant scores, accounting for a total

gain of thirty-seven points, and a loss of one point. The English pupils reported no gains, seventeen losses, and three constant scores, giving a total of zero gains, and twenty-eight points lost.

This leads to the following summary:

	Number gains	Number losses	Unchanged	Points gained	Points lost
Eng.	24	41	15	41	76
Speech	53	21	18	136	30

To check these results, Mr. Harold Dressel, director of forensics at River Rouge High School, ran the same experiment with two groups of tenth grade students. This had the advantage of testing the conclusions by using a different instructor, different students, and different courses of study, but always keeping in mind the procedure of the original experiment.

The results of the River Rouge experiment were on the whole better for both groups than the Rochester test, but both led to the same conclusions. In spite of the seven-point lead in the I.Q. median which the English class had, the speech section was able almost to equal them in two tests and to surpass them in two others. The compilations of all four tests will show the final results.

	Number gains	Number losses	Unchanged	Points gained	Points lost
Eng.	89	8	19	214	8
Speech	93	8	15	207	7

Now what are the conclusions to be drawn from these two experiments? The results show that the speech pupils compared very favorably with the English students in the knowledge of the basic English skills. Add to this their gain in the basic speech skills, and there is a strong case for the substitution of a semester of speech for English in the ninth or tenth grade. When the administrators openly admit the value of speech but ask where it can be placed without detriment to the present curriculum, the answer is—substitute it for one semester of English in either the ninth or tenth grade.

THE PLACE OF SPEECH IN A "CORE CURRICULUM"

The Speech Program in the Washougal Schools

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A BRIEF note in the May, 1936, issue of that streamlined magazine, "The Readers Digest," informed me that in England you can get free lessons over the phone on how to talk. All you do is call up the Telephone System, tell them you are worried about your diction, and let them switch you to the Department of Acoustic Research where a nice young man will diagnose your phonetic ailments and send you a bulletin on "Suggestions for Improving the Efficiency of Conversation over the Telephone." In this country, if we can't understand the person on the other end of the line we just say, "Excuse me while I turn off the radio, or the baby, or something." That is the signal for the party to remove his gum, since it would never occur to him that his speech might be deficient.

I would venture to say that most of our school systems are progressive enough to own a telephone, but I am wondering how many of them teach their youngsters how to use that instrument properly. Since one does not just walk up to a telephone and turn on his "good enunciation," this implies more than just training in the use of the telephone. It implies developing the ability to meet all the speech needs of our "mechanized" and democratic society.

However, there is no need to continue on that subject since everyone in the field of speech is familiar with the situation. The purpose of this article is to set forth as briefly as possible what we are trying to do here in Washougal to give our students not only a knowledge of the factors which are involved in social problems, but also the ability to *express* their convictions and aid in the solution of those problems in a democratic way. Ours is a small and un-wealthy district, supported by a few ranchers and a woolen mill. It is probably typical of thousands of small school districts throughout the United States, therefore, we feel that anything that can be done here can be done as well in any other district.

Every educator has a different conception of a "core curriculum" so it will be advisable for me to state the principles underlying ours. We have termed it the "Purposive-Living Core," and we have aimed

to emphasize the "forward-look" rather than studying the past as the traditional school did or even the present as is done in more modern schools. Those in charge of the curriculum revision program believe that "what the student will do in the interest of democracy in the future is of utmost importance." The past is made meaningful by approaching it through the present, then these two in turn are used to throw light on the future. Keep units related to life, provide release for creative energies, teach manipulation rather than memorization, learn by doing, teach human beings, not subjects, are some of the modern pedagogical rules which we attempt to keep in practice in the classroom.

The program is divided into three divisions. The work in the primary grades, one through four, is under the supervision of Miss Amanda Hebler, Director of the Training School of the Central Washington College of Education. The work in the two upper divisions, grades five through twelve, is being directed by Dr. E. M. Draper, Professor of Education, University of Washington. A complete experience program is followed in the primary grades which is rich in opportunities for oral expression. In grades seven through twelve the "Core" consists of the correlation of Speech, English, and the Social Sciences into a single unified course. The periods for this course are an hour and a half long, while other subjects are taught in shorter periods of forty-five minutes. The amount of speech taught during the core period depends, of course, a great deal upon the training of the teacher, but the long, unhurried periods and activity approach provide an ideal setup for many speech situations. We are fortunate in having three speech majors on our faculty and two have minors in speech. Such a program calls for teachers who have a wide range of experiences, and with speech coming into its own, certainly the teacher of the future will receive some training in that field.

I hope this rather inadequate explanation will be made more meaningful by the following outline of the speech program as planned for the core curriculum.

I. *Schools Involved:* Three; one grammar school, the junior high school, and the senior high school.

II. *Faculty:* A director in charge of the speech program. He operates the correction clinic, conducts surveys, trains primary teachers to recognize and correct minor speech defects, and teaches in the high school.

III. *Correction Work:* A. Correctionist holds clinic one and one-half hours daily. Remedial work comes before all other classes so students are excused from any class to attend the clinic. A few cases are given individual work but

the majority of cases are treated in small classes; similar defects being grouped together.

B. Equipment. A small office, centrally located, to use as a clinic. It contains a rapidly growing supply of devices for correction work, games, books, mirrors, etc. Texts and supplementary material for classes. (Not adequate as yet, but being gathered as fast as finances will permit.)

IV. *Articulation Drills:* Ten minutes a day of brisk articulation work is required in the first four grades and plans are being made to carry this work up to the senior high school in the core classes. The drill is introduced after the mid-morning rest period and is proving to be of great value.

V. *Basic Point of View:* (From the Washington State Course of Study in Speech.) Speech is an important part of all activities in the curriculum. Through all the experiences included in the curriculum of the school the aim is to develop creative, dynamic, well-integrated personalities. Speech is a natural part of the process of living, and is therefore an important integrating force in the complete harmonious development of each child.

VI. *Classes:*

A. In the Elementary School.

1. Speech activities and learning experiences in the activity program:
   a. Impersonation, individual or group: dramatic play, spontaneous and creative dramatization, producing a written play, pantomime.
   b. Original speaking, extemporaneous and impromptu: conversation, talks, reports, interviews, using the telephone, discussions.
   c. Interpretation: story telling (presentation of another's composition; relating experiences; creating stories); oral reading of prose and poetry; choral reading and speaking.

B. In the Junior High School.

Basic exploratory course in speech as a definite part of the core class in the ninth grade. The experience area of this core is Purpose-Living as Influenced by Social Institutions, and it is a correlation of Speech, English, and Community Civics. Emphasis is on the diagnosis and guidance and every attempt is made to present life situations through which students may work to remove hindrances to expression and make better social adaptation. Its main objectives (as found in our State Course of Study) are: mastery of thought; poise and posture; audience contact; interestingness; study of words, including pronunciation, enunciation, etc. Activities include: conversation, group discussion, newspaper analysis, book talks, evaluation of photoplays, evaluation of radio broadcasts, audience reading, story telling, oral reports, dramatization.

C. In the Senior High School.

1. Tenth grade: Core in the tenth grade is a correlation of English, Speech, and World History. Its particular experience area is Purposive-Living as Influenced by the Cultures of Other Peoples. The speech work is developed around the objectives of a good course in public speaking and the social science and English furnish worlds of material for discussion, debate, interpretation, etc. Since this is a required course, the timid souls are attracted who would otherwise fight shy of the work they need so badly.

2. Eleventh grade.
   Correlation of English, United States History, and Speech. Its particular experience area is Purposive-Living in America. Interpretative work is to be emphasized here in the speech program, although other types of speech activity are continued, depending upon the interests of the students. Group and panel discussions, debate, etc., find a natural place in this core.
3. Twelfth grade.
   Correlation of English, Social Sciences, and Speech. Its particular experience area is Purposive-Living for a World Society. The speech program emphasizes the perfection of all the speech activities and abilities.

D. Electives.
   A one-semester course in public speaking is still offered for those specially interested and who are now Juniors and Seniors, so have missed the tenth grade core.

E. Outside Activities.
   Debate; dramatics.

It is obvious that we are experimenting but we believe that we are making a step forward, although we are just getting started and have had no opportunity to evaluate results. Speech correction work is a thing almost unknown in the smaller schools of our state, and in most of the larger ones as well, and other phases of the speech program lag almost as far behind. As director of the speech program here in Washougal I would certainly welcome any helpful suggestions or criticisms anyone in the field will be kind enough to make.

STUTTERING IN RELATION TO VARIOUS SPEECH SOUNDS: A CORRECTION

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OVER three years ago we published an article concerning the phonetic difficulties of stutterers.[1] In this article we published a table ranking the various speech sounds according to the median percent of stuttering in relation to them as recorded from thirty-two cases, and also gave in this table (Table III, p. 489, of the reference

[1] Wendell Johnson and Spencer F. Brown, "Stuttering in Relation to Various Speech Sounds," QUARTERLY JOURNAL OF SPEECH, XXI (1935), 481-496.

given) the probable error of these medians. From these probable errors the statistically significant differences between the percentages of stuttering on the various sounds were computed, and these differences form the basis of the data given on page 493 of our previous article, where we stated that all but two of the sounds studied were significantly more difficult than at least one other sound. From this data it would appear that the rank of difficulty as derived from our data was highly reliable.

Recently one of us was studying the data upon which our investigation was based for the purpose of further research. He was disconcerted to find that the probable errors as published were all incorrect. The statistician who made the computations used a wrong formula, with the result that all the probable errors as we published them should be multiplied by a factor of 5.657 to obtain the correct value. With the distribution of scores which we found, a sample of 1024 cases would have been necessary to obtain the probable errors as we gave them.

A recalculation of significant differences between the various percentages of stuttering on the basis of the increased probable errors reveals that none of the differences between percentages are statistically significant. To put it another way, if we rely only upon the rank of difficulty as originally published and the corrected probable errors, we cannot be certain that it is not mere chance that places [z] highest in the rank and [ɑʊ] lowest, rather than any real difference in the difficulty of the two sounds for stutterers.

In Table IV of our article previously referred to we gave four other measures of the difficulty of the various speech sounds. While none of these measures give exactly the same ranking of difficulty as does the rank of medians, they all tend to corroborate that ranking, and taken together indicate that the rank of medians is a substantially correct representation of the difficulties that our cases experienced with relation to the various sounds. (Incidentally, all the computations in Table IV have been carefully rechecked.) However, we decided to make a further statistical study to determine whether the rank of difficulty of sounds according to the median percent of stuttering was valid or not.

Accordingly, the thirty-two cases were divided by a strictly random selection into two halves. For each of these groups of sixteen cases the rank of difficulty of sounds was determined, using as before the median percent of stuttering for the group as a measure of the difficulty of each sound. Then the coefficient of correlation between

the two ranks of difficulty was found. This coefficient is .88, with a probable error of .024.

The fact that this correlation is high, together with its low probable error, indicates that the general conclusions as we published them in 1935 are entirely correct, on the basis of our own data. The corroboration of the rank of difficulty supplied by Table IV of our first article and by the statistics here presented show that despite the error in computation of the significance of the rank, it is reliable when interpreted with the qualifications and restrictions we originally set forth.

Our 1935 article emphasized that the general phonetic factor of difficulty in stuttering is not a strong one. Certain other factors which have been shown to influence the locus of stuttering spasms appear to be fairly strong, and quite consistent from one stutterer to another.[2] The phonetic factor is more variable, however, and a number of stutterers must be studied in order to detect its influence. Individual phonetic idiosyncrasies are more important, especially for therapeutic considerations, in any given case.

It should be pointed out that only by actually repeating all the computations involved in calculating the published data could the unfortunate error described have been detected, and there is no means by which it could have been discovered from the published figures. We felt, nevertheless, that the discovery of such an error should not go unreported, even though it in no way invalidates our conclusions as published.

[2] See S. F. Brown, "The Influence of Grammatical Function on the Incidence of Stuttering," *J. Speech Disorders*, in press; and "Stuttering with Relation to Word Accent and Word Position," *J. Abn. and Soc. Psychol.*, in press.

THE HEREDITY OF STUTTERING

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ANYONE who has had much to do with stuttering is frequently struck with the fact that the stutterer comes from a family in which there are many other stutterers. The clinician is tempted to say that stuttering is a family trait in such cases. The accumulation of these cases makes desirable a study of the heredity of stuttering.

Heredity may be of two sorts, biological and social. That is, we probably inherit our eye-color biologically and our distaste for B.O. socially. One is a physical inheritance, and the other is a transmission by precept, example, training, influence, psychic environment, or what you will.

Our first concern, therefore, is with the question of whether stuttering is *inherited,* regardless of the type of inheritance. Many authorities have claimed that it is inherited. Many have denied it, but evidently some who have denied that it is inherited have meant to deny merely that it is inherited biologically; since they disavow heredity on the basis that the child who stutters may be an imitator of his parents. But a few go the whole distance and challenge the world to show the heredity of stuttering by any means whatever.

The problem of tracing stuttering from generation to generation is a difficult one, more difficult than most studies of heredity. The difficulties are:

1. That we are dealing with a condition about which there is some feeling of shame or false pride. Hence the field worker is always in danger of gathering misinformation, or of getting no information at all in any given case.

2. That we are never sure whether a given person, living or dead, should be recorded as a non-stutterer. Here is a grandparent who is said to have had an "impediment of speech." He is dead, and so our field worker can't talk with grandpa to determine what this "impediment" was. He may have been a stutterer or he may have been a

lingual paralytic. Here is a brother, who had "hesitant speech," but who died at four. Was he a stutterer? Here is a boy who stuttered for three years as a youngster, and now at the age of nineteen does not stutter. How shall we classify him? Here is a child who has been "cured" of stuttering several times. At the present time, he does not stutter. How should he be classified? Here is a family of four boys and one sister. The boys all began to stutter when they went to school. A brother died at three. He had not stuttered. Shall we give his case as much weight as the sister, aged nine, who still lives and does not stutter? We know she did not stutter when she started school. But we do not know what might have happened to the brother who died before he could go to school. The parents can tell you what his eye-color would be were he now living, because eye-color does not change; but they cannot tell you whether, if he were now living, he would stutter.

For these two reasons the task of investigating the family background of stuttering is difficult and fraught with heart-breaking discouragement. The field worker can accept no family in the case of any member of which, for three generations, he has a doubt about the speech history. Many a family must, therefore, be discarded from the study, because, after an hour or more of investigation, it is discovered that the informant is not sure of one of the aunts or uncles. This type of research takes much time and a considerable outlay for travel expense. It is, therefore, not only difficult but costly.

I want first to report on a study prosecuted by Miss Severina Nelson of the University of Illinois. She started with about 1,000 stutterers of various ages and checked their family histories. She was able to get complete data on 204 of these *propositi*. She then found 204 non-stutterers whose family histories were also complete, these 204 controls being matched case for case as to age and sex. (In these two sentences I have covered a year's work.) She took as non-stuttering *propositi* only those who had never stuttered, and as stuttering *propositi* those who at the time of the interview were clearly stutterers.

Now what does a digest of her data reveal? The controls have 6266 members of their family lines counting their parents, grandparents, uncles, and aunts and great uncles and great aunts. The stutterers have slightly more, 6600, exactly. For our purposes the groups are approximately equal.

In the family lines back of the stutterers we find 210 stutterers; while in the family lines back of the non-stutterers we find only 37 stutterers, a ratio of almost 6 to 1.

Now analyzing the data in another way, we find that there were only four instances in the families of the control group in which grandparent and parent of the *propositus* both stuttered; while in the families of the stuttering group there were 56 cases in which both grandparent and parent of the *propositus* stuttered. Here the ratio in favor of the transmission of stuttering from generation to generation is 1 to 14.

Now the question arises: did these stuttering *propositi* stutter because they imitated father or mother or some other relative? If they could become stutterers by association with other stutterers, naturally, since family associations are close, stuttering would run in families and tend to perpetuate itself from generation to generation. We need to know, therefore, about the associations both the stutterers and the controls had with stutterers. That question is difficult to answer. How much contact does one need to have with a stutterer to be said to have "association with" him? In our study Miss Nelson accepted as association daily contact with a person living in the same family or with a child in the same neighborhood with whom the *propositus* played continually, such contact having been of many months duration.

She found 75 of the 204 stutterers, or 37% of them, had association with other stutterers. Of the controls 60, or 29%, had association with other stutterers. Thus, subtracting 29% from 37%, we may say that 8% of the stuttering may be explained by social transmission through association with other stutterers. Let us look at the other side of the picture: 129 of the 204 stutterers, or 63%, had no association with other stutterers; while 144 of the controls, or 71% of them, had no association with stutterers, showing again a possible, if slight, influence of association in the production of stuttering. Since over half of the stutterers, however, have had no real association with other stutterers, we must predicate some more potent factor of transmission than mere association to explain the greater number of stutterers in the family lines of the stutterers than in the family lines of the non-stutterers. This slight difference of 8% can by no means account for differences running all the way from 600% to 1400%.

A further analysis of the data sheds some light on this more potent factor of transmission. If one divides the stutterers and the

members of their families on sexual lines and compares the tables for the two sexes, one notes a tendency toward sexual transmission of stuttering.

Of the 204 stutterers, 41 were females and 163 males. In the ancestry of the entire stuttering group, as we pointed out a moment ago, there were found 210 stutterers, better than one stutterer for each *propositus*. Of these 210 stutterers, 67 were females and 143 were males. Thus the stutterers in the ancestry of stuttering *propositi* seem to show a sexual ratio closer to parity than do the *propositi* themselves. With the *propositi* the ratio is four males to one female, while in the ancestry the ratio is about two to one. But how were these male and female stuttering ancestors and family members distributed? Of the 67 female stutterers in the ancestry, 24 were found in the families of the female stutterers and 43 in the families of the male stutterers, this in spite of the fact that our female stuttering *propositae* number only ⅕ of the entire stuttering group. Of the 143 male stutterers in the ancestry, 126 were found in the families of the male stuttering *propositi* and only 17 in the families of the female stutterers. To say it in percentages: 64% of the stuttering females in the family lines back of our 204 stutterers were relatives of male *propositi*. 36% of them were relatives of female propositae. 88% of the stuttering males in the family lines back of our 204 stutterers were relatives of male *propositi;* and only 12% were relatives of female *propositae*.

To show it again in another way: Let us equate the groups of the female and male stuttering *propositi* by multiplying the former by four, since we have only ¼ as many of them as we have of the males. We found in the ancestry of the female stutterers 24 female stutterers. We shall multiply that by four, making 96 cases which we might expect to find were our groups equal in size. Compare these 96 cases with the 43 cases we have found in which female stutterers in the ancestry were relatives of male *propositi*. We also found in the ancestry of the female stutterers 17 male stutterers. Multiplying that figure by four, to show what we might expect to find were our *propositi* equally divided as to sex, we have 68 cases, to be compared with the 126 male stutterers in ancestry who were relatives of male *propositi*. Let us note in passing that, if we take these equated figures, we find that back of our female stuttering *propositae* we have 164 stuttering ancestors and back of our males we have 169, almost a parity of ratio. But to make up this parity, the male stuttering ances-

tors are bunched on the male side of the ratio and the females on the other.

The conclusion that, in this study at least, we have sexual strains of stuttering seems warranted. In one group of families the females tend to stutter and in another, a much larger group, the males. This analysis points to a much more profound basis of transmission than mere association. We have seen that the influence of association is slight. If the girl tended to imitate her female relatives and so picked up stuttering, or similarly if the boy tended to imitate his male relatives and thus stuttered, we should still need to predicate some other factor of transmission to explain our decided differences between the sexual groups. The only other factor that occurs to us is that of biological heredity.

Another interesting sexual analysis can be made. The stutterers in the families back of our stuttering *propositi*, as we have seen, are distributed in a ratio of two males to one female. The 37 stutterers back of our non-stuttering *propositi* are divided on about the same ratio, 22 males to 15 females.

Now let us see how these stutterers in the ancestry are related to the males and females among our non-stuttering *propositi*, our controls. Of these 37 individuals 26 are relatives of the male *propositi* and 11 of the female *propositae*. Now since we have only ¼ as many female *propositae* as males, let us multiply this figure 11 by four to show what might have been found had Miss Nelson taken as many female *propositae* as males. We have then 44 cases related to our female controls and 26 cases related to our male controls.

You will recall that in the stuttering group a similar equating of the groups gave us a practical parity of stuttering relatives, the female stutterers having had 164 stuttering relatives and the males 169. Why should we have a parity back of our stuttering *propositi* and a 26–44 ratio back of our controls? The answer that strongly suggests itself is that when the tendency to stutter is present in the male, it is more likely to show up than when it is present in the female.

Or, to say it another way, a male person, not a stutterer, is more likely to come from a stuttering free line than is a female non-stutterer. She is more likely to conceal and he to reveal the ancestral tendency to stutter.

Then look among the families of non-stuttering boys, rather than among those of non-stuttering girls, for stuttering-free strains.

Would it not be reasonable, in view of what we have seen thus

far, to say that apparently the thing that is transmitted from generation to generation is not stuttering but the tendency to stutter? Doubtless there are precipitating factors that cause the stuttering to appear when they are present in a given case, and cause it to remain as a hidden tendency when they are absent. Thus not all who have inherited the tendency to stutter actually stutter. Not all who can transmit this tendency to their offspring stutter themselves. Hence it is possible that in a given case only a slight tendency to stutter is inherited, but that the presence of strong precipitating factors will cause the stuttering to appear. In such a case the etiological significance of heredity would be minimal and that of environment maximal.

If we divide our stuttering cases into two groups, those who have no stuttering relatives and those who have one or more such relatives, we may assume that we have roughly divided the strains into (1) those who have no inherited tendency to stutter or only a slight one, and (2) those who have so considerable a tendency that it appears in successive generations. Let us call these groups the stuttering strains and the non-stuttering strains. (Remember that these families are all families of the 204 stuttering *propositi*.)

There are 100 families that show no stuttering except in the *propositus*. There are 104 families that show it in generations back of the *propositus*.

If we note the time at which stuttering started and study the life of the child at that time, we discover that those in the non-stuttering strains have much more severe diseases and more violent and calamitous accidents than those belonging to the non-stuttering strains. Miss Nelson classified the twelve most frequent infectious diseases and discovered that there were 45 instances in which these diseases were given as the starting of the stuttering of the *propositi* belonging to the non-stuttering strains; while in only 24 cases were these diseases listed as the beginning points of the stuttering of those in the stuttering strains. With diseases of the nervous system, the same situation was revealed: 27 in the non-stuttering strains began to stutter with the disease; while only 10 in the stuttering strains had such a disease at the beginning of stuttering. Thirteen of the non-stuttering strain began to stutter after an injury; none in the stuttering strains. With operations it was ten to three.

On the other side of the picture, 34 in the stuttering strains began to stutter at the onset of speech, being apparently in good health; while only 12 in the non-stuttering strains started to stutter at such

a time and under such conditions. Thus it appears that, generally speaking, if a child has stuttering in his ancestry, slight precipitating factors may cause him to stutter; while, if he has no stuttering ancestors, it requires a considerable pressure to start stuttering in him.

Another study has considerable significance in the field of the heredity of stuttering. I refer to that of Dr. Mildred Berry of Rockford College, a considerable part of which has already got into the literature.[1] I shall report mainly that portion of the study that has not as yet been published, an investigation that she prosecuted last summer for the University of Wisconsin Research Foundation.

In the published parts of her study, she pointed out that twinning is more prevalent in the families of the stutterers than in the families of the non-stutterers. In our recent study we have found the converse to be also true: that stuttering is more prevalent in families in which multiple births occur than in families in which only single births occur. Taking school children as *propositi*, approximately 250 "twinning" families were studied. In this group were found 248 pairs of twins and four sets of triplets, making 508 children. In addition there were 701 singles. Among these children (triplets, twins, and singles) there were 63 stutterers, or 5.7% of the total. In the most comprehensive study thus far made of the school age population of this country, the White House Conference on Child Health and Protection, the number of stutterers is given as about ⅓ of the entire number of those defective in speech, and this number is conservatively estimated at 6.9% of the school population. Thus (⅓ of 6.9%) we have probably not more than 1.4 stutterer per 100 in our unselected school population. The figure of one stutterer per hundred has often been quoted as a fair estimate. In our twinning families we have over five times the expected number of stutterers. It was found also that in these families one child in ten was left-handed. For the United States, Jones found that 4% of the population was natively left-handed. There are, then, 2½ times more sinistrals in our twinning families than in the general population.

Apparently, then, we have here at least three groups of those innately atypical: the stutterers, the left-handers, and the twinners. These groups are by no means identical, but they considerably overlap each other. In view of the strongly hereditary aspects of each of these atypical conditions, it is difficult to think of anyone of the three

[1] "Twinning in Stuttering Families," *Human Biology*, Sept. 1937, Vol. 9, No. 3.

as being the cause of the others; one is inclined rather to suppose that all three rest upon some common heritable factor of structure or biochemistry. With respect to the hereditary stuttering type of individual, since he is not so much handicapped in his basic bodily functions as he is in the super-imposed and learned function of speech, one may assume that the thing that is inherited is not so much pathological as it is different, variant, atypical.

AN APPRAISAL OF DAVID GARRICK: BASED MAINLY UPON CONTEMPORARY SOURCES

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GARRICK'S brilliant London debut occurred October 29, 1741, in *Richard III* at the East End, illegal Goodman's Fields Theatre. His fame immediately ran through the metropolis and, to the end of May, 1742, attracted capacity houses from the fashionable West End to acclaim this young genius.

The so-called Age of Garrick can conveniently be considered to embrace the period from 1741 to 1776, coinciding with his career in the theatre, but it must not also be assumed erroneously that a general reform in the style of acting suddenly occurred in 1741 and dominated the English stage for thirty-five years. It is equally incorrect, of course, to suppose that this reform was entirely or solely Garrick's. The establishment of the new mode of acting was by a process of reaction and transition that can be traced back at least to 1716. In the so-called Age of Cibber while the "old mode" of acting, peculiar to tragedy, was dominant, protest was expressed and reform advocated, first by Aaron Hill and later by Charles Macklin.

From the Restoration to the middle of the eighteenth century there were successively dominant, first, the Betterton style of acting and, second, the manner of Barton Booth, perpetuated by James Quin till the ascendancy of Garrick and the ultimate re-establishment of a "natural" mode about the time of Quin's retirement in 1753. Thomas Betterton, it seems, even in spite of the literary style and dramaturgic characteristics of the plays of his time, managed to act with freedom and variety, without monotony, artifice, or affectation, in accordance with *natural* principles. He has been considered the descendant of Shakespeare's own Burbage, carrying on the traditional

style which is implied in Hamlet's speech to the players.[1] By 1710, with Barton Booth, a new mode of delivery became a new tradition, adopted, copied, and kept alive by Quin. The manner of Booth, especially in its mode of tragic delivery, was distinctive. This tradition, though unlike the elevated romanticism of Mrs. Siddons' "grand style," in its own austere, neo-classic way was dignified, elevated, and grand.[2] Contributing to Booth's style, besides the principles of classicism (and not to mention the costumes of the time) there had been, first, the turgid bombast, used to express with magnitude the theme of love and honor; second, the mouth-filling, sonorous, rhymed-couplets; and third, the requisite "musical cadence in speaking" to which Dryden called attention in 1692.[3] The ultimate result was a chanting delivery, "not unlike that," says Joseph Knight, "still heard in Jewish worship, rising perhaps in lyrical portions, to a faint kind of melody."[4]

The actors of the new school, led by Garrick, took nature for their model; and this was the distinguishing feature of Garrick's acting from the beginning of his career in 1741. As early as 1742 a writer in *The Champion* observed this feature and described Garrick's acting—but in a negative style that reveals the manner of acting practiced by Garrick's rivals more than it does his own.

> His Voice is clear and piercing, perfectly sweet and harmonious, without Monotony, Drawling, or Affectation; it is capable of all the various Passions, which the Heart of Man is agitated with, and the Genius of *Shakespear* can describe; it is neither whining, bellowing, or grumpling, but in whatever Character he assimulates perfectly easy in its Transitions, natural in its Cadence, and beautiful in its Elocution. He is not less happy in his Mien and gait, in which he is neither strutting or mincing, neither stiff nor slouching. When three or four are on the stage with him, he is attentive to whatever is spoke, and never drops his character when he has finish'd a Speech, by either looking contemptuously on an inferior Performer, unnecessary spitting, or suffering his Eyes to wander thro' the whole Circle of Spectators. His Action corresponds with the Voice, and both with the Character he is to play; it is never superfluous, aukward, or too frequently repeated, but graceful, decent, and various. . . . The best and only Model is Nature, of which Mr. Garrick is as fine a copy as he is of the Players he imitates [in the *Rehearsal*].[5]

[1] See, e.g., Henry Irving's *English Actors, a Discourse Delivered at Oxford, June 26, 1886.* Oxford, The Clarendon Press, 1886.

[2] See, e.g., Thomas Davies, *Dramatic Miscellanies,* (Dublin, 1784), I, p. 200, discussing Booth's Henry VIII.

[3] Preface to *The Fairy Queen,* adapted from *A Midsummer Night's Dream.*

[4] *David Garrick,* (London, 1894), p. 26.

[5] From *The Champion,* No. 445, October 1742, quoted in *The Gentleman's Magazine* for October 1742, XII, p. 527. Macklin, we shall see, held a different

The contrast between the two styles of acting that existed toward the middle of the eighteenth century, has perhaps been best presented by Richard Cumberland in his well known description of the impression made on him by the performance of Rowe's *The Fair Penitent* at Covent Garden, November 14, 1746. Quin and Mrs. Cibber exemplified the old mode; Garrick and Mrs. Pritchard, the new.

> Quin . . . with very little variation of cadence, and in a deep full tone, accompanied by a sawing kind of action, which had more of the senate than of the stage in it, rolled out his heroics with an air of dignified indifference, that seemed to disdain the plaudits that were bestowed upon him. Mrs. Cibber in a key, high-pitched but sweet withal, sung or rather recitatived Rowe's harmonious strain, something in the manner of the Improvisatories; it was so extremely wanting in contrast, that, though it did not wound the ear, it wearied it; when she had once recited two or three speeches, I could anticipate the manner of every succeeding one; it was like a long old legendary ballad of innumerable stanzas, every one of which is sung to the same tune, eternally chiming in the ear without variation or relief. Mrs. Pritchard . . . had more nature, and of course more change of tone, and variety both of action and expression . . . But when after long and eager expectation I first beheld little Garrick . . . come bounding on the stage . . . it seemed as if a whole century had been stept over in the transition of a single scene . . . This heaven-born actor was then struggling to emancipate his audience from the slavery they were resigned to, and though at times he succeeded in throwing in some beams of new born light upon them, yet in general they seemed to *love darkness better than light*, and in the dialogue . . . between Horatio and Lothario bestowed far the greater *show of hands* upon the master of the old school than upon the founder of the new.[6]

Garrick, however, was not "the founder of the new," though even most of his contemporaries supposed him to be. Macklin, in the 1740-41 season, had preceded Garrick in actually accomplishing reform, and that veteran's influence upon the brilliant young star and

opinion of Garrick. Garrick, it seems, was not always so impeccable as *The Champion* found him, as Dr. John Hill repeatedly pointed out in *The Actor, A Treatise on the Art of Playing* (London, 1750, and 2nd ed., 1755); for example: "The players of great characters often . . . neglect their business, and their rank makes their faults the more conspicuous, and would set the decency of the others in a fine light in opposition to their affectation. I have seen Mr. Garrick, in some of the less important scenes of Macbeth, bestow an attention upon the buttons of his coat, which gave the humble attendant an opportunity of shining by a decent conduct." (*The Actor*, 2nd ed., p. 160.)

[6] *Memoirs*, New York, 1806, pp. 41-42. *"Little Garrick,"* incidentally, was an epithet which displeased Garrick; and, indeed, says Dr. John Hill (*The Actor*, 1st ed., p. 66), for a time Garrick raised himself a half inch by means of cork soles. Garrick was actually about five feet, six inches tall—"the smallest man that ever attempted the character of a king or heroe." (*The Actor*, p. 68)

upon a good many others must not be overlooked nor underrated. A number of eighteenth-century writers testify to Macklin's prestige as an instructor in the science of acting and emphasize his importance as an innovator and advocate of the new mode of natural playing.[7] Wilkinson, in 1790, asserted that he never heard of Macklin's "deviating from Nature as an instructor or an actor.[8] Garrick's biographer, Davies, claimed that Macklin "was the only player . . . that made acting a science . . . one who, by his excellent lessons was continually increasing the number of good comedians."[9] In the 1730's at Drury Lane as the manager's deputy he had coached his fellow actors. Spranger Barry, later to be Garrick's most formidable rival, when he first came from Dublin to London wisely placed himself under Macklin's tutelage. Samuel Foote, royal patentee of the Haymarket who harassed Garrick considerably, Dr. John Hill, and a number of amateurs who were members of the royal family and of the nobility were also pupils of Macklin's either in his academy or privately.

In 1755 Dr. Hill gave credit where, to him at least, credit was due:

> We are at present getting more into nature in playing; and if the violence of gesture be not quite suppressed, we have nothing of the recitative of the old tragedy.
>
> It is to the honour of Mr. Macklin, that he began this great improvement. There was a time when he . . . supported himself by a company whom he taught to play, and some of whom afterwards made no inconsiderable figure. It was his manner to check all the cant and cadence of tragedy; he would bid his pupil first speak the passage as he would in common life, if he had occasion to pronounce the same words; and then giving them more force, but preserving the same accent, to deliver them on the stage. Where the player was faulty in his stops or accents, he set him right; and with nothing more than this attention to what was natural, he produced out of the most ignorant persons, players that surprized every body. . . . People were pleased with a sensible delivery on this little stage, and those that saw that they were, transferred it to the greater, where it at this time flourishes, and will flourish, as long as a good sense lives in the audience. Tragedy has now no peculiar accent or tone, but the most outrageous scenes of it are spoken according to Macklin's plan, as the same words would be pronounced in common speech, only with more energy.[10]

[7] See, notably, Dr. John Hill, Davies, Tate Wilkinson, and Macklin's biographers: Francis Congreve, William Cooke, and J. T. Kirkman.

[8] *Memoirs*, IV, p. 78.

[9] *Memoirs of the Life of David Garrick*, (London, 1780), I, pp. 62 and 75.

[10] *The Actor*, 2nd ed., pp. 239-240. The reference is to Macklin's tenancy of the Haymarket for a time in 1744.

By the middle of the eighteenth century Macklin had gained the respect of the players and of the town. But back in 1725, at Lincoln's Inn Fields, he had not fared so well. He was dismissed at the end of one season's engagement.

> The character he first appeared in was that of Alcander in *Œdipus,* in which he spoke with so little of the then tragic cadence, that the manager was not satisfied, and a separation in consequence soon took place.[11]

A more "familiar" delivery of tragedy was, however, but part of his method. In really copying nature—by observation and imitation—he also preceded Garrick. Congreve, quoting the periodical, *The Connoisseur,* reports,

> When a comedian, celebrated for his excellence in the part of Shylock, first undertook that character, he made daily visits to the centre of business, the Change and the adjacent Coffee-houses, that by a frequent intercourse and conversation with "the unforeskinned race," he might habituate himself to their air and deportment.[12]

The reference, of course, is to the epoch-making performance of *The Merchant of Venice,* February 14, 1741, when Macklin overthrew the Lord Landsdowne version and tradition of forty years' standing by interpreting the Jew not as a red-wigged "clown" but as a serious, tragic figure of tremendous magnitude. It was a revolutionary departure and a great personal triumph because it had been undertaken with sincerity and humbleness in the face of the scoffing of the manager and the other players. Superlative enthusiasm rewarded his creative originality; and repeated demands for his Shylock until his retirement late in the century attested that his interpretation was not merely a showman's novelty.[13]

So, Macklin was a veteran not only as an actor but also as a

[11] Francis A. Congreve, *Authentic Memoirs of the late Mr. Charles Macklin, Comedian,* (London, 1798), p. 12.

[12] *Ibid.,* p. 19.

[13] Pope's impromptu couplet, "This is the Jew That Shakespeare drew," has been very much quoted; but another commendation expressed by Pope should be equally well known as it further emphasizes Macklin's fidelity to authentic nature. Cooke (*Memoirs of Charles Macklin,* pp. 94-95) reports that at a dinner a few days after the performance Pope "particularly asked him [Macklin] why he wore a *red hat?* and he answered, because he had read that Jews in Italy, particularly in Venice, wore hats of that colour. 'And pray, Mr. Macklin,' said Pope, 'do players in general take such pains?' 'I do not know, Sir, that they do; but as I had staked my reputation on the character, I was determined to spare no trouble in getting at the best information.' Pope nodded, and said, 'It was very laudable.'"

coach whose influence was conspicuous when Garrick was considering the stage as his choice of vocation. The latter associated with actors and fell under the influence particularly of Macklin and Giffard who later became his manager at Ipswich and at Goodman's Fields.

> With these kindred spirits he frequently lamented the condition to which the stage was reduced, where nature was wholly ignored, and false principles of art supplied its place. . . . Macklin would call to mind his dismissal for speaking a part too familiarly, and his recent success in playing Shylock with realism; and Giffard was of opinion that the town submitted to the present school of acting merely for want of knowing better.[14]

So, by precept, protest, and example Macklin fought vigorously for Nature, against the prevalent stilted artificiality which Aaron Hill had also denounced much earlier. Both of these men deserve to be better known and more highly appreciated. In advance of their time, they strove for reform and to have Nature recognized as the basis of acting; they advocated the establishment of an academy of acting and a school of the theatre; but they were not accorded credit generally for their innovations and influence because when the effects of their teaching and practice were realized a more spectacular star, David Garrick, obscured everything but his own conspicuous success.

Aaron Hill's earliest protest was addressed to Dennis and Gildon in his Dedication to them of *The Fatal Vision* in 1716. He decried the "horrible *theatric* way of speaking" and thought the "actors should industriously forget themselves, and the spectators; and put on the nature, with the dress, of every character they represent. They should not act, but really be."[15]

From then until his death in 1750 he continued to strive to rid the stage of its *unnatural* vices (not only in acting but also in scenery and costume). As theatre manager, playwright, critic, letter writer, and journalist he expended his energy and benevolence for the improvement of the English theatre. Especially in his periodical, *The Prompter* (twice weekly from November 12, 1734 to July 2, 1736), he attempted to carry on continuous discussion of drama and the theatre, persisting in his opinion that the state of the theatre was very low, and writing much about acting, advocating reform, pleading for more attention to nature.

Garrick, therefore, began his career at a time fortunate for him.

[14] J. Fitzgerald Molloy, *Peg Woffington*, (New York, Athenaeum Press, n.d.), I, pp. 99-100.

[15] *Dramatic Works*, I, pp. 148-149.

The public were ready to accept his style of acting and he saw to it that he had made himself ready to present it. He succeeded largely because his special excellence was an energetic vivacity and freedom and a dynamic expressiveness of feature and movement displayed in imitative action, modeled upon Nature. He could not have been of the old school even if he had chosen to be, partly because he never managed in his delivery to attain the sustained, measured flow of lofty declamation that required not only more breath and more control of it than he ever achieved, but also full volume in voice. As his own biographer, Davies, says,

> Admirably suited as the flexibility of his powers was to all the various passions of the human heart, and to all the rapid transitions of them, he wanted that fullness of sound, that *os rotundum*, to roll with ease a long declamatory speech, or give force and dignity to mere sentiment.[16]

All the more remarkable, therefore, were the accomplishments he did attain so perfectly, even though, as Cumberland said, they were not yet generally accepted and appreciated in 1746.

It is evident that Garrick's fame and continued success were due not so much to his originality as to his showmanship and his ability to make novelty popular. Of course, he had more than that; but, copier of nature rather than imaginative creator, he was also a follower in adopting the technique, theatrical innovations, and current, progressive fashions that were sure of public favor. He was supersensitive of censure and, consequently, rather timid and hesitant about either introducing or continuing anything which was not approved by the spectators. Nevertheless, he was sufficiently progressive to keep pace with the leaders and innovators in the new movements. This was evident in his choice of plays, interpretations of character, costuming, lighting, staging, and removing spectators from the stage. His observation was constantly alert, and his appraisal of ways and means of gaining profit in the theatre was exceptionally keen. Of course, he was not infallible and his hesitance at times did not place him in the best light (especially when his behavior included timidity and duplicity).

He was not a leader in the extent to which he produced Shake-

[16] *Life of Garrick*, I, p. 154. Dr. John Hill adds that from lack of breath Garrick was prone to introduce false pauses; as for example, "Draw, archers, draw—your arrows to the head," in *Richard III*. Samuel Foote burlesqued this same flaw in a famous travesty of a dying scene. Hill also claimed that Garrick ran out of voice in *Venice Preserved* and "shouted himself hoarse by the end of *Richard III*." (See *The Actor*, 1st ed., pp. 308 and 48.)

speare. Other managers and actors had preceded him in this and had already developed in the public an appetite for Shakespeare's plays. It is to his credit, however, that his performance of Shakespeare made his audiences still more avid for those plays. But, after surveying Garrick's actual accomplishment, Genest concludes, "It cannot fairly be adduced as a proof of his respect for Shakespeare." And Charles Lamb lamented Garrick's perpetuating the "ribald trash" of Tate and Cibber.

Garrick, however, with Shakespeare's plays did attempt alterations of his own (influenced at times by the advice and opinions of others). But in large measure they were a showman's tactics. It was chiefly novelty rather than originality that actuated the changes. One of his novel re-interpretations was attempted with the role of Polonius in *Hamlet*.

> One of the oddest traditions was in reference to Polonius, which was always acted *by what is termed a low comedian*. . . . Garrick, however, imagined that the character had been mistaken and that Polonius was not intended as an object of mirth, and persuaded Woodward to give a serious reading of the part. The result was a failure.[17]

Garrick may not have known that he was not the first to advocate this particular change; but No. 57 of *The Prompter* had protested against the traditional manner of playing Polonius.

His debut as Richard III brought forth extravagant praise from great men of letters and the contemporary intelligentia—Colley Cibber and Horace Walpole dissenting; and Quin is reported to have said that if the young fellow was right he and the rest of the players had been wrong.[18] But what had Garrick actually done? He had first become imbued with the ideas of Macklin and influenced by the opinion of Giffard; and after that his initial offering to a London audience was not wholly original. "Mr. Woodward assured me," says Tate Wilkinson,

> that when Mr. Garrick went with him to see Ryan's Richard the Third, meaning to be inwardly merry, that Garrick, on the contrary, was astonished at what he saw working in the mind of the ungraceful, slovenly, and ill-dressed figure, which told him more than he before knew, and which caused Garrick's bringing to light that unknown excellence, as his own, which in Ryan had remained unnoticed and buried.[19]

[17] P. Fitzgerald, *A New History of the English Stage*, (London, 1882), II, p. 125.

[18] Davies, *Life of Garrick*, I, p. 44.

[19] *Memoirs*, IV, p. 83. The reference is to Lacy Ryan, close friend and colleague of James Quin at Covent Garden Theatre.

If Garrick did not have Macklin's originality, however, he did have his own keenly perceptive observation and his superb ability in execution. Copying Ryan or copying nature, he observed minutely and thoroughly and then reproduced with exquisite skill. His merit as an artist in pantomime or imitative action cannot be belittled. His whole body was expressively flexible and eloquent. Mrs. Clive, standing in the wings to watch the constant play of his features, is reported to have turned away with tears on her cheeks and an oath on her lips, exclaiming that he could act a gridiron. Proudly appreciating this mimic ability, he was careful that an audience would not lose the least opportunity to admire it. The great Mrs. Siddons said "that when she was rehearsing the part of *Lady Anne* to Garrick's *Richard,* he desired her, as he drew her from the couch, to follow him step by step, for otherwise he should be obliged to turn his face from the audience, and he acted much with his features."[20]

He acted consummately on stage and off stage—for effect, hungry for acclaim and adulation. In fact, if we may accept the word of Macklin, Garrick in his passion for praise seems to have been inordinately selfish. Alluding to Garrick, Macklin says,

> For, if, while one person speaks . . . another pays no attention, but chafes, struts, stalks, and pulls out his handkerchief, wipes his face, puts up his handkerchief, and pulls it out again; varies his gait—walks up the stage, and down the stage, and across the stage, it is a breach of good manners; it is an interruption, a contempt, and an injury to the other actor, a little, pitiful, avaricious ambition in the fellow that does it, and a total contradiction to ways of nature.[21]

This contradicts the statement of the writer of *The Champion* in October, 1742; but in Macklin's malicious opinion it is the essence of Garrick's technique. He adds:

> This short, pert, ill-mannered, unnatural, busy bustle, is substituted now on all occasions;—in tragedy, comedy, grief, rage, deliberation, reflection, conversation, love, gallantry, old age, youth . . .
>
> Garrick huddled all passions into strut and quickness—bustle was his favourite . . . he was all bustle! bustle! bustle! The whole art of acting, according to the modern practice is comprized in—bustle! . . . All *Garrick* wanted in order to make him a great actor were consequence, dignity, elegance, and majesty of figure.

Thus spoke instructor Macklin, perhaps with more malice than truth; for complete imitation of nature was, to Garrick, the function of art and the closer the imitation, the better the art. Two memorable

[20] John Taylor, *Records of My Life,* (London, 1832), I, p. 350.
[21] J. T. Kirkman, *Life of Macklin,* (London, 1799), pp. 247-248.

examples of his minute fidelity to nature stand out among the number of those recorded. In his famous "Deaf-man's eye," a representation of a man very hard of hearing, he accomplished a mixture of dullness and vivacity, indifference and eagerness, a confusion of reactions and a complication of symptoms.[22] A copy of actual madness by close and frequent observation was also the basis of his madness in *King Lear*.

> It was in Lear's madness that Garrick's genius was remarkably distinguished. . . . He was used to tell how he acquired the hints that guided him, when he began to study this great and difficult part; he was acquainted with a worthy man, who . . . had an only daughter, about two years old; he stood at his window, fondling the child, and dangling it in his arms, when it was his misfortune to drop the infant into a flagged area, and killed it on the spot. He remained at his window screaming in agonies of grief. The neighbours flocked to the house, took up the child, and delivered it dead to the unhappy father, who wept bitterly, and filled the street with lamentations. He lost his senses, and from that moment never recovered his understanding. . . . Garrick frequently went to see his distracted friend, who passed the remainder of his life in going to the window, and there playing in fancy with his child. After some dalliance, he dropped it, and bursting into a flood of tears, filled the house with shrieks of grief and bitter anguish. He then sat down, in a pensive mood, his eyes fixed on one object, at times looking slowly around him, as if to implore compassion. Garrick was often present at this scene of misery, and was ever after used to say that it gave him the first idea of *King Lear's* madness. This writer has often seen him rise in company to give a representation of this unfortunate father . . . so tender, so affecting, and pathetic that every eye in company was moistened with a gush of tears. There it was, said Garrick, *that I learned to imitate madness; I copied nature*, and to that owed my success in *King Lear*.[23]

Were it not that Murphy says that Garrick merely "acquired the hints that guided him" and that this real model "gave him the first idea of *King Lear's* madness," we might be justified in supposing that Garrick's "natural" acting was the commonplace "familiarity of daily intercourse," as George Henry Lewes has intimated. From

[22] See George Colman, the Younger, *Random Records*, (London, 1830), I, p. 120.

[23] Arthur Murphy, *Life of David Garrick*, (London, 1801), I, pp. 28-30. Incidentally, even the severe critic, Macklin, finally spoke always of Garrick's Lear with rapture. In this praise, however, there was a considerable amount of reflected self-praise because Macklin had been very much dissatisfied with Garrick's first two attempts in this role; but Garrick took note of the specific criticisms of the old master, withdrew the play from the boards for six weeks of re-study, and the result pleased Macklin. (William Cooke, *Memoirs of Charles Macklin*, pp. 104-107.)

the actor's own testimony we would gather that his art was based on what Nietzsche, referring to the Naturalists, called "notebook psychology" and that his idea of perfection indeed was exact reproduction of reality.

On this subject, said Dr. John Hill in 1750:

> If we chuse to understand the term *natural*, when apply'd to playing . . . to express an exact imitation of nature . . . we shall not scruple to affirm that there are many cases in which a player would appear lifeless, spiritless, and insipid, by playing naturally.[24]

And to this modern-sounding statement he added further dicta in 1755:

> Natural playing, when it flows from a perfect understanding of the whole art and the rules of the profession, is the excellence of theatrical representation; but those who use the term generally employ it to express that dependance upon nature which excludes all the assistance of art; and . . . such nature will never make a player . . .
>
> Mr. Garrick felt as Mr. Garrick, and Mr. Quin as Mr. Quin; but Mr. Mossop, as Pierre [in *Venice Preserved*]: they did it naturally with respect to themselves; but that is the false sense of the word, natural. Mr. Mossop does it as it is natural to the character of Pierre; and this is what truly deserves the name of natural playing.[25]

To John Hill, the perfect player would be an infallible interpreter if he were to attain "the truth of playing, that is . . . the expressing exactly what the author means."

It is difficult now either to know how naturalistic Garrick's acting was or to determine exactly what conception his eulogists had when they acclaimed his "natural" acting. Fielding had his Partridge in *Tom Jones* witness a performance of *Hamlet* in which Garrick played the title rôle. Partridge's comments in the course of the play and afterwards are amusing; but, nevertheless, this spectator is so plausibly drawn that the reader is inclined to regard him as typical. Partridge "saw the little man" act just as he himself would have acted. And to him the opinion of the town was incredible: "He the best player! . . . Why I could act as well as he myself." Partridge liked King Claudius best and said, "Though I was never at a play in London, yet I have seen acting before in the country; and the king for my money; he speaks all his words distinctly half as loud again as the other. Anybody may see he is an actor."

Partridge is not to be taken too seriously, but we find a view

[24] *Op. cit.*, p. 236.
[25] *Op. cit.*, 2nd ed., pp. 259 and 260.

very similar to his expressed by the writer of *The Champion* for May, 1743—a serious essay entitled "The Character of an Excellent Actor."

> What in Nature can be more distinct than the Parts of *King Lear* and *Abel Drugger* [in Jonson's *The Alchemist*]? Few Readers who are charm'd with *one* enter at all into the *Humour* of the *other;* how great then the Merit not only of entering into the Poet's Sentiment thoroughly in *both,* but to out-do *Shakespeare* and Johnson, by performing *both* parts so naturally, as that in Truth they are not perform'd at all; for I have an *Actor* in my Eye whose *greatest Merit* is, that he is none; whose Look, whose Voice, whose Action have nothing of the *Player,* but so much of the *Person* he represents, that he puts the *Playhouse* out of our Heads, and *is* actually to *us* and to *himself,* what *another Actor* would only *seem to be.*

Opposed to Partridge's, this writer's opinion would be that Garrick was not an actor, he was Hamlet. George Henry Lewes, in the inference he drew from Fielding, was not so sure of that. He said, assuming Partridge's appreciation of Garrick

> to be tolerably near the truth, it implies that Garrick's acting was what is called "natural;" but *not* the natural presentation of a Hamlet. . . . It is obvious that the naturalness required from Hamlet is very different from the naturalness of a Partridge; and Fielding made a great mistake in assimilating the representation of Garrick to the nature of a serving man. We are not necessarily to believe that Garrick made this mistake; but on the showing of his eulogist he fell into an error quite as reprehensible as the error of the actor who played the King. . . . That player had at least a sense of the *optique du Théâtre* which demanded a more elevated style than would have suited the familiarity of daily intercourse. . . . Garrick . . . was afraid of being stilted, and he relapsed into vulgarity. He tried to be natural, without duly considering the kind of nature that was to be represented.[26]

Lewes called for natural acting but with "an idealized image," using natural expressions which have been sublimated, "an utterance which is measured, musical, and incisive," and a manner which is "typical and pictorial."

Samuel Johnson at times agreed with Partridge, at least in regard to Garrick's declamation. "Garrick, Madam, was no declaimer," he said to Mrs. Siddons in a final pronouncement upon various players he had seen. "There was not one of his own scene-shifters who could not have spoken *To be, or not to be,* better than he did." Some years earlier he had said much the same thing to Boswell.[27]

[26] "On Natural Acting" in *On Actors and the Art of Acting,* (London, 1875), pp. 109-112.

[27] Boswell's *Life of Johnson* (Birkbeck Hill ed., London, 1887), IV, p. 243 and III, p. 184.

In his declamation Garrick evidently was not theatrical, and, to some, his acting was not natural in the best theatrical use of the word. To *The Champion,* Garrick was Lear, was Abel Drugger; but to Dr. Hill, Pierre was merely Garrick. Most likely, Garrick's naturalness was but relative. To Partridge, who knew acting "in the country," Garrick's performance was too commonplace and too real to be acting. He was, presumably, like his leading lady, Mrs. Pritchard, of whom Murphy said she seemed not to be conscious of an audience but merely "to be a gentlewoman in domestic life, walking about in her own parlour."[28] He adds, however, that she was "in the deepest distress, and overwhelmed with misery." Intense passion was expressed by these players, no matter how much the familiarity of everyday life characterized their declamation and the general impression they made. In fact, their portrayal of emotion may have been too elevated to be naturalistic. At least, so Johnson declared bluntly to Boswell in 1773. He said:

> . . . "the action of all players in tragedy is bad. It should be a man's study to repress those signs of emotion and passion, as they are called." . . . I asked him, "Would you not, Sir, start as Mr. Garrick does, if you saw a ghost?" He answered, "I hope not. If I did, I should frighten the ghost."[29]

So we conclude that Garrick did heighten and idealize the image of apparent reality, making it not only typical—for most spectators—but also pictorial. Macklin, in his coaching at the Haymarket, while he checked "all cant and cadence of tragedy," had impressed upon his pupils, including Dr. John Hill, a consideration of the *optique du théâtre*—to achieve naturalness magnified to meet the needs of the theatre. In declamation, because of the limitations admitted by Davies, Garrick's was the naturalness of common life; but in his "natural" portraits he displayed his own particular talents and excellences and thus produced an effective exaggeration. From contemporary eulogies we gather that he was both natural and ideal according to Lewes' definition of "ideal treatment . . . which is *true to the nature of the character represented under the technical conditions of the representation.*"[30]

[28] *Life of Garrick,* I, p. 234.
[29] *Op. cit.,* V, p. 38.
[30] *Op. cit.,* p. 119, the italics being in the original.

GENESIS AND DEVELOPMENT OF IBSEN'S *PILLARS OF SOCIETY*

(A Footnote on Play Creation)

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ESSENTIALLY the function of a creative writer is to create; but *to create*, to the mature thinker, has ceased to mean the making of something from nothing. It has come to mean rather the interpretation, in a new manner, of old and often well-known facts: a recombining of the actual happenings of life that clutter up our days. Even in the cases of the most highly poetic minds, as was brilliantly demonstrated in the study of Coleridge made by Professor Lowes, the created work is largely a revamping of the casual actualities of personal life.[1]

We do well to remind ourselves frequently, too, of the fact that most of our great writers have leaned heavily on the staff of imitation until their own technical resources were sufficient to support their weight. Remembering Shakespeare's tremendous debt to his predecessors, and Ibsen's early affection for Latin stories (Cataline was his first inspiration), we may perhaps be more charitable toward our desperately striving young imitators of Hemingway, or of O'Neill.

The purpose of this paper is not to direct attention toward Ibsen's imitativeness, however, but rather to focus attention upon the sources of his subject material, his motives, and his mental processes while putting the play together.

The Pillars of Society was first published in 1877, and was the eleventh of Ibsen's published plays. It comes, in date of production, between his historic drama *Emperor and Galilean*, and *A Doll's House*. This transitional location between his earlier more abstract plays and his later dramas of real life is important if one is to understand the artistic genesis of his play. Of the early preliminary work—notes, sketches, scenarios—we have not so much material as Ibsen left concerning his next play, *A Doll's House*. There are three brief and fragmentary scenarios, the second and third of which are largely repetitions of the first, two almost complete drafts of a first

[1] See also *P.M.L.A.*, June, 1937, "Francois de Curel: Observations sur la Creation dramatique," André Camille Lévêque.

act, an almost completely rejected draft of the beginning of the second act, and large fragments of the fourth act.[2]

Before considering the material, however, a few things should be noted concerning the actual beginnings of the play in Ibsen's mind, and the reasons for them. There is a great temptation frequently to speculate on the origin of Ibsen's plays in long-brooded ideas which the author later clothed in dramatic symbols.[3] But Ibsen, in spite of his poetic genius, was a practical playwright who had already been through the mill of five years' training as manager of a theatre in Bergen. He did not write in an exalted vacuum.

It is natural, then, that most of his plays came into existence not as the result of hypothetical problems of his own invention, but as a result of actual people, incidents, and general situations that impinged upon his own circle of living. Such, certainly, was the case in *Pillars of Society*, and we fortunately have some of the facts concerning the process.

In the summer of 1874 Ibsen paid a short visit to Norway from his self-imposed exile in more temperate climes. He was not the "desperate, debt-laden poet who had left Christiania ten years before," [4] but now one of the recognized literary leaders of Europe. Ibsen always took his dignity very seriously indeed, and he felt that he had earned a high niche in Norway's hall of fame. He was constantly piqued, therefore, when he found himself placed below Björnson, his contemporary dramatic rival, in the weeklies and in the periodical cartoons. Ibsen was now nearly fifty years old, had written most of his plays while residing in other countries, and was disturbed that his own countrymen and the German critics rated his work thus.

Shortly after Ibsen's return to Germany, Björnson brought out a new play, *A Bankruptcy*, dealing with the reform of an unscrupulous capitalist. It was the first Scandinavian play that had made "business the subject of poetry." It appealed to Ibsen in subject, and he resolved to outdo his rival in a play dealing with practically the same

[2] A. G. Chater and Wm. Archer, *From Ibsen's Workshop* (Vol. II of Ibsen's collected works, Scribner, 1908-11), p. 9.

[3] See *The Ibsen Secret*, by Lee, published by Putnam in 1907, as an example of an entertaining bit of speculating, in which practically everything Ibsen ever said is liable to interpretation as something he deliberately failed to make clear. Shaw aptly said, in *"The Quintessence of Ibsenism"*: "No great writer uses his skill to conceal his meaning."

[4] A. E. Zucker, *Ibsen the Master Builder* (H. Holt and Co., 1929), p. 146.

material. The two works are remarkably similar in many ways, although the solutions are of necessity widely divergent.

During his visit in Norway, also, there had come to his attention several actual incidents which crystallized his ideas of particular social injustices.

> For example, several cases came to light at this time of ruthlessly greedy owners of dockyards who repaired ships in a very slipshod fashion, insured them heavily, and then sent them out to sea, causing the death of the crew in the first storm that came along. The subject of the "floating coffins" caused a great deal of discussing in the British Parliament, in the Norwegian press, and even in mass meetings in Christiania. Another burning question of the hour in Norway arose out of the case of a young Swedish noblewoman who came to Christiania to accuse a Norwegian student of having seduced and then deserted her; she tried to arouse the interests of Norwegian women in the great injustices that the egotism of men could inflict on her sex under the existing laws.[5]

The Norwegian painter Aasta Hansteen took up the cudgels for the women; but unfortunately Miss Hansteen was mannish and uncouth, and received scant sympathy from the "pillars of society" in the city, who were openly scornful of this unwomanly woman. A bare recital of these facts makes apparent their important influence on Ibsen's play. The ship episode in *Pillars of Society* was a dramatization of news of the day; and the forthright, powerful figure of Lona is undoubtedly Ibsen's paraphrase of Aasta Hansteen.

So much for the factual motivations of the play. Regarding the general intellectual forces stirring Ibsen to write it, a further word should be said. It seems to us now that the strongest was probably a complacent attitude of national security in Norway, a country which outwardly indeed was fairly stable at the time. Wild rumors were being circulated in the newspapers concerning the probability of German upsets, of the Paris commune, and of a secret society calling itself "International, whose object was to consign the whole of modern civilization to the flames." [6] But Norwegians seemed to feel themselves safe; while other civilizations were tottering, their isolated society was built more solidly. The falsity of this attitude disturbed Ibsen, and contributed to his decision to expose in Norway the same basic elements of deceit and hypocrisy and the more serious lack of intelligent goodness that had been the ruin of other nations.

Having noted the origins of the play in a feeling of personal competition with Björnson, in actual current events, and in a scorn

[5] *Ibid.*, pp. 147-49.

[6] Henrik Jaeger, *Henrik Ibsen* (A. C. McClurg, 1901), p. 237.

for the complacent attitude of Norwegian society, we are ready to consider the fragmentary evidence of the play's development—evidence which Ibsen left to us in his manuscripts.[7]

In the first place, this play has nothing like the permanence of form in its earlier drafts that some of his plays had (*A Doll's House* in particular). Ibsen did not see the play whole when he began it—indeed, he did not have even the plot clearly in mind. Even in the second draft of the first act, as Archer states, "he is still fumbling around after his characters and their relations." He has not assigned them their positions in the action, and the first draft of the first act is noticeably unclimactic. The return of Lona and Johan doesn't seem to cause Bernick the slightest uneasiness. He merely remarks genially: "Well, now we shall have turbulent spirits among us." [8] Johan and Lona are not half-brother and sister, as they are in the completed play, but only distant cousins. They arrive both on the same day, but purely by coincidence—a weakness which Ibsen quickly recognized and which he remedied in the finished work.

In the first draft it is revealed in a dialogue between Rörlund and Dina that Madam Dorf, Dina's mother, is still alive, and that Dina—against the express commands of the Bernick family—still goes surreptitiously to see her. It is probable therefore that the revelation concerning Bernick's past was to have come eventually from her, and not as a confession from himself. (An interesting parallel is found in Björnson's aforementioned play, in which the unscrupulous capitalist is exposed by an honest lawyer.) On Bernick's confession, however, should hang his redemption; and undoubtedly Ibsen dispensed with Madam Dorf when he realized that such was the case. These vital changes in the play itself indicate some of the changes that were going on in Ibsen's mind concerning his growing conceptions of the characters as the drama was developed.

Another interesting point concerns the actual length of the play. Writing from Munich, Oct. 23, 1875, to his friend Frederick Hegel, Ibsen said:

> My new work is progressing rapidly; in a few days I shall have the first act ready; and that is always to me the most difficult part of a play. The title of the book will be: *The Pillars of Society*, a drama in five acts. This work

[7] The material in *Ibsen's Workshop*—one of the most stimulating case books of creative writing ever compiled—has been drawn on heavily, but not exhaustively. The interest of the book to a student of Ibsen, or of dramatic composition, is enormous.

[8] Chater and Archer, *op. cit.*, p. 52.

may, in a manner, be regarded as the counterpart of *The League of Youth;* it will enter pretty thoroughly into several of the more important questions of the day.[9]

It is impossible to conjecture accurately what division Ibsen intended for his "five acts;" whether he intended to add more material, or to chop up what he had into finer pieces is uncertain. It has always seemed to me, however, that the redemption and reconciliation scene at the close of the last act, coming as it does after the strong scene of Bernick's confession, is inevitably anti-climactic. Ibsen may have intended to stretch it into another act in which he would produce a constructive treatment of Bernick. Certain it is, however, that in none of his drafts or scenarios of the play do we have any further mention of a fifth act.

This suggests a thing about Ibsen's method of writing that is highly important in its influence: namely, what has been called the "final distillation" of his work. In this play we can see the principle at work in many places. The case of Johan and Lona, who were originally conceived as mere cousins, has already been mentioned. By making them brother and sister who return from America where they have been together for some time, Ibsen accounts for a great many things and saves himself much tedious exposition of the causes and motives for their return on the same day. In the completed play the business of the railroad is left until much later, and is much more concisely stated than in the first draft. Many characters who appeared in the first and second drafts of the first act have completely disappeared; and the final version of the play fails to include several whole scenes that were in the early versions.

One of the most important of the personages to be cut from the finished version was Bernick's blind mother, who had played an important part in the first draft. She was the person who could "reminisce," and thus give for Ibsen the background of historical color against which he could contrast the actions of a new generation. Her blindness made her an object of pity, too; and Ibsen probably felt that one more sympathy-inspiring person in his play would not be amiss. At times she seems to have been a mouthpiece for all the nostalgic longings of old age for a dream-invested past, as when she says, of the American sailors who are marching nearby: "Yes, is it not like ghosts of old days? Listen, now they're singing. How it

[9] *Letters of Henrik Ibsen* (Fox-Duffield and Co., 1905), p. 291.

fills the air. How it sounds over our quiet town—"[10] But in his final version Ibsen ruthlessly did away with this sentimental old lady. One or two of her speeches we hear in the mouth of Mrs. Bernick, Junior. The remainder of them Ibsen either discarded, or rewrote slightly and distributed about among the other characters.

Another person who disappeared in the final draft was Mads Tonneson, the father of Mrs. Bernick, Johan, and Hilmar. He reappeared under the name of Morten Kiil in *An Enemy of the People*.[11] Various other unimportant characters were dropped, Captain John Tennyson of the American boat, and Evenson, a private tutor in the family being among those persons in the first draft who are never heard of thereafter.

It is probable that Ibsen intended the play also to have a much lighter tone than it eventually assumed. This is indicated by the many farcical lines and scenes that have been dropped from the completed work. To find a clear example of it we have only to follow the course of Rörlund through the play. The Rector Rörlund was conceived as a satirically comic, almost farcical character. His utter lack of humor as the minister to the "Society for the Lapsed and Lost" is wholly delightful. His confusion in the face of any real emergency and his bland indifference to anything like logic is highly amusing. The scene in which he is impressing Dina with his fine economic theories is a case in point.

> *Rör*: Yes, it shows in what wonderful ways providence sometimes furthers its designs. This little Christian community takes refuge in the primeval forests of the far west in order to live in peace and unity as brothers and sisters together. Then worldly-minded speculators come and lay down a railroad straight through the quiet region. But then it is that this convulsion of nature takes place at a far distant spot and renders it necessary to transfer the railroad to quite another line of valley. And as the last locomotive puffs away, the little community feels again that it is in peace and sabbath stillness.

But Dina's incisive mind sees a flaw in the illustration, and she asks: "But what happens to the people in the other valley?"

To this question Rörlund smiles, and gives the perfect comedy response: "My dear child, we must suppose that the other valley was uninhabited."[12]

In the play as we have it now, the whole sting of that bitterly satirical scene is "pulled," and the play thus humanized. Ibsen changes

[10] Chater and Archer, *op. cit.*, p. 73.
[11] *Ibid.*, p. 10.
[12] *Ibid.*, p. 60.

the character of Rörlund to that of a well-meaning and at times rather stupidly appealing person—if stupidity can appeal. Although always pompous, in his proposal scene with Dina he certainly compels pity, if not some more comprehensive form of sympathy.

It is in this scene that another significant minor change occurs between the first and later versions. Dina has just told Rörlund that she likes him because he is so much more perfect than the others; those "good people" whom she loathes. He asks her why this is so, and she replies: "Because you have taught me so much that is beautiful."

"Beautiful?" he repeats in this early version. "Do you call the truths of *Religion* beautiful?" [13]

But in the final version of the play Ibsen dropped this new, always distracting question of religion, a question that would most certainly have drawn attention from the real point of the scene, and mellowed the propagandist touch to a more human and subdued note. Rörlund merely says: "Beautiful? Do you call the little that I can teach you beautiful?"

Originally the first act closed with a highly farcical little scene which Ibsen later discarded in accordance with his general method of condensation, and with his growing conviction of the serious content of the play. With a quotation from one part of that we may rest our statement of the change from lightness to seriousness that the play underwent in its writing.

Rör: I hope no one will succeed in introducing a disturbing element here. With the place in its present state—a home of peace and good order and domesticity—

Mrs. Rummel's servant girl: Master sent me to say, Ma'am, that you must please come home. Gurine has burnt the fish to a cinder!

Mrs. Rummel: Oh, these servants, these servants! One can never leave anything to them. Goodbye, goodbye! We shall meet tomorrow!

Mrs. Salvesen: Yes, that's what you can expect if you trust your home to the *servants*.

Her two little girls run in: Mama—Mama! You must come and see. Nicholas has fallen into the washtub!

Mrs. Salvesen: What do you say? And he had his new blouse on!

Children: Oh, he is in a filthy mess!

Mrs. Salvesen: Oh these children, these children! Goodbye! I must run as fast as I can.

Mrs. Holt: Yes, that's what happens if you leave everything lying around. I make it a rule to lock things up; and the keys (she slaps her pocket) I carry with me.

[13] *Ibid.*, p. 42.

Postman runs in: Oh heavens, Ma'am, you must hurry home; we shall miss the steamer.

Mrs. Holt: Miss the steamer?

Postman: Yes, the second' bell's gone already, and the postmaster can't take the mail on board until you come, Ma'am.

Mrs. Holt: What are you talking about? Can't the mail go on board without me?

Postman: No, Ma'am; you've locked up the postmaster's trousers in the wardrobe![14]

This entire low comedy scene is omitted in the completed play, fortunately for the reality of the work.

Evidences of this sobering in intention as the work progressed might be multiplied; but it is clear enough that Ibsen had really worked himself into his material until he saw it as a whole. He was then willing to sacrifice these bits of satire and extreme comedy, the rather purplish patches that are frequently dear to a writer's heart, in order that the important effect might be one of unity and sincerity. When any writer begins seriously to prune his "over-writings," he is progressing.

From the first brief scenario of Act Four it is evident that Ibsen intended that Olaf should actually run away with Johan and Dina. The conclusion of the author's first sketch is merely: "Flight of Olaf with the departing couple. Thrilling final catastrophe." The variations of that idea which Ibsen gave us in his finished play illustrates clearly his feeling for dramatic situation, and his advance in ability as a stage technician—one who understands the methods of provoking strong emotion in an audience. Olaf could run away with Johan, Bernick's enemy, and they would both be destroyed in the wrecking of the boat, The Indian Girl. But it occurred to Ibsen that he was cutting down the poetic justice of the situation when he made Bernick's enemy perish also. Thus he made Johan and Lona escape their intended doom by sailing in another ship, The Palm Tree; while Olaf, the beloved son, moves on toward a disaster for which his father is criminally responsible. The moment in which Bernick realizes that in attempting to destroy his foe he has failed, and that he has actually sent his own son to death, is one of the most inherently strong moments in any Ibsen play. Although based on a strained, melodramatic situation and coincidence, the scene has great power which comes directly from this double catastrophe: a mis-

[14] *Ibid.*, p. 52.

carriage of evil intrigue which releases the intended victim while ensnaring a favorite child.

There are two things that, so far as we can determine, remained constant throughout the play, from the time Ibsen first jotted down his sketchy notes in 1874 until the finished play was running simultaneously in five Berlin theatres in February of 1878. One of them was the opening scene of the play proper—the ladies' meeting with Rörlund presiding. The other was that final curtain line which Lona gives: "—the spirit of truth and the spirit of freedom—they are the pillars of society." In other words, Ibsen knew his point of departure, and he knew his destination. With the exception of the tentative approach in *The League of Youth,* the realistic path by which he traveled in this play was new to him, but he was able to keep the final objective in view constantly. What resulted was an admirable transition work between the poetic-historical drama of his early career, and the socialized, realistic studies of contemporary problems with which he occupied himself later.

Thus analyzed, his method of creation seems almost mechanical and *uninspired.* Certainly it is as far as it could possibly be from the *reverie*-stimulated production of Francois de Curel, who at one time ceased writing entirely for several years because the procession of his mind images unaccountably ceased.[15] Artificial and weak as it is in many ways, the *Pillars of Society* nevertheless is an excellent example of the work of an original and severely painstaking craftsman—an artist with his feet firmly on the ground.

In his early work, it has been said, Ibsen was too fiery and determined to do aught but judge men. In his later work he became more of the poet: more interested in understanding men than in pronouncing sentence upon them. In *Pillars of Society* undoubtedly the "judgment" motive still predominated; and perhaps *A Doll's House,* his next work, if considered from this point of view, will show a greater tolerance and understanding of the vexing problems confronting ordinary people. Certainly any of his plays, if studied attentively in conjunction with his notebook sketches, will well repay a student of the drama, and of creative writing.

[15] *P.M.L.A.,* June, 1937, Lévêque: "Francois de Curel," etc., p. 556.

THE STABILITY OF THE VOWEL

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THE teacher of speech is aware of an apparent consistency in a student's pronunciation, and that a pronunciation of a word is quite likely to reveal a vowel which will recur in subsequent pronunciations of the word. This constancy of the vowel contributes to any assumption of regional speech, and to the common term *speech habits*. It adds to the task of the speech correctionist and at the same time is the basis for an assurance that his results are lasting. Along with it must go a corresponding consistency in the size of the resonators and in the movements which control the resonators. Very little experimental work has been done to determine the quantitative and qualitative aspects of this perceptual consistency in a speaker's pronunciation. However, in making an experimental study of one aspect of pronunciation, vowel quality, it was found that repetitions of the word *top* by a single speaker resulted in similar overtone structures, a condition which was summarized as follows:

> In the light of this consistency among the vowels [for a single speaker], it appears that any one of the records could be used for obtaining a description of the speaker's vowel produced under the conditions of the experiment. Despite the instability of the vowel and the subtle changes it makes with the course of time, it may be a well-established product for a single individual.[1]

Thus through investigating the character of the sound waves which make up the physical vowel, the perceptual consistency of the vowel was accounted for in terms of constant physical factors. The present paper will compare these physical conditions with those similarly obtained and descriptive of the speaker's vowel two years after the original records were obtained.

The similarity referred to in the original records is apparent in Figs. 1 and 3, the former representing a wave-to-wave harmonic analysis of two of the speaker's vowels and the latter representing centroids of energy distributions in six pronunciations of the vowel by the same speaker.[2] Figs. 1 and 3, moreover, show in the pattern

[1] John W. Black, "The Quality of a Vowel," *Archives of Speech*, II, 1937, 23.

[2] Each complex wave such as the sound waves making up a vowel can be described in terms of the sine waves of the frequencies f, 2f, 3f . . ., f being the frequency of the fundamental, into which the wave can be analyzed and which

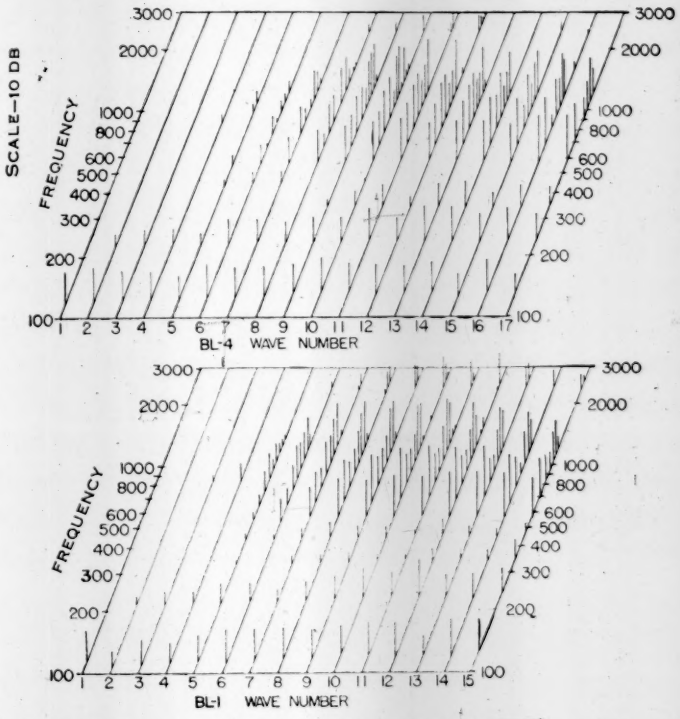

FIG. 1. Acoustic spectra of the successive waves of two pronunciations of *top* as spoken BL, 1934. Reprinted from the "Psychology of Music," Seashore.

when summated will produce the original complex wave. Presumably these components which are discovered through harmonic analysis represent the fundamental and the overtones present in the sound wave. In examining Figs. 1 and 2, therefore, one finds plotted along the abscissa of each graph the consecutive sound waves in one pronunciation of the word *top*, along the diagonal lines the frequencies at which important components lie, and along the ordinate the relative intensity of each component. In order to make the components comparable, the intensity of each is plotted in db from a base 25 db below the total intensity of the strongest wave in the vowel. As is apparent, the energy within a wave is not concentrated in isolated components. In order to simplify the material of Figs. 1 and 2, centroids or averages of the distributions of energy are presented in Fig. 3 and 4. In these Figs. the consecutive sound waves are represented from top to bottom along the ordinate of each graph, and the frequencies of the centroids appear along the abscissa. Thus each vertical line represents the frequency of a centroid of an energy distribution and by its length gives an approximation of the relative energy within the centroid. The latter Figs. are more easily compared than are the former.

of the ever-changing physical vowel, its polyphthongal character, and that there are likenesses among the pronunciations. Primarily, however, the vowels are similar in the temporal lag subsequent to the beginning of phonation and prior to the appearance of an important

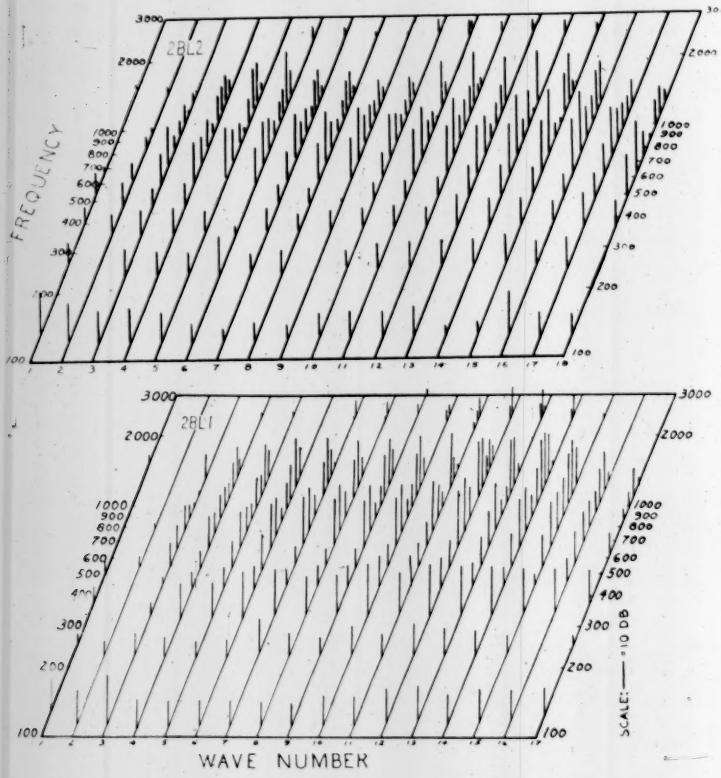

Fig. 2. Acoustic spectra of the successive waves of two pronunciations of *top* as spoken by BL, 1936.

overtone structure, in the number of centroids, and in the frequencies at which the centroids appear.

It was to check on the permanency of the above-described similarities—or, to put it in terms of pronunciation, to see whether the speaker used the same vowel—that after a lapse of two years records were obtained under the experimental conditions attending the original records. The results of an analysis of the later pronunciations

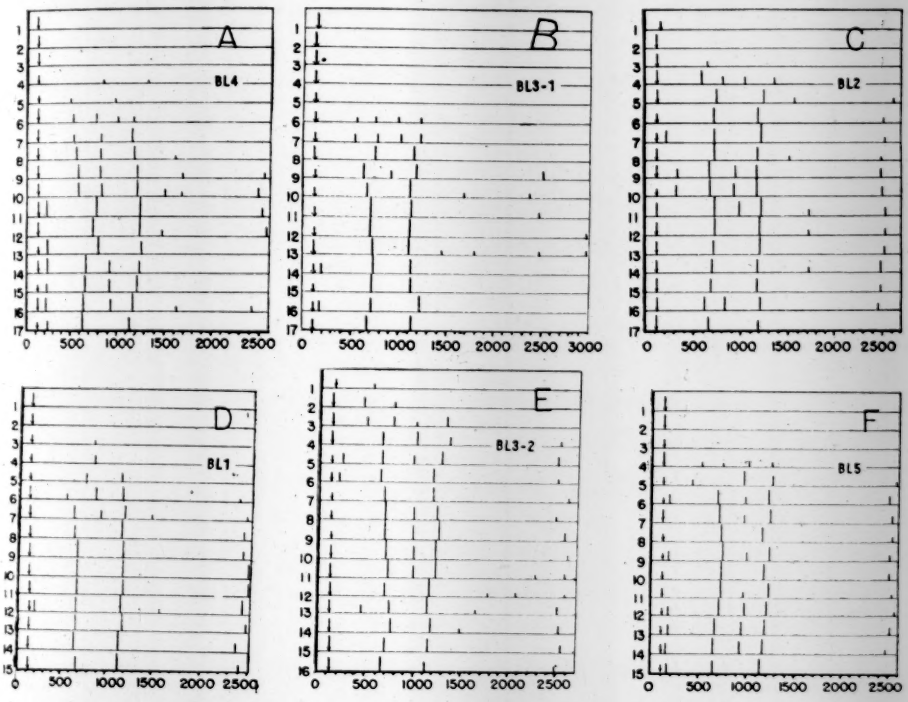

FIG. 3. Centroids of energy distributions in successive waves of six pronunciations of *top* as spoken by BL, 1934. Reprinted from the *Archives of Speech*.

appear in Figs. 2 and 4. In comparing these Figs. with the corresponding Figs. of the earlier pronunciations, any significant difference is to be interpreted as evidence of a change in pronunciation, though the amount of the perceptual change cannot be determined.

Two differences between the earlier and the later vowels are at once apparent. First, the temporal lag between the initiation of the vowel and the appearance of significant energy higher than the fundamental, a characteristic common among the first vowels, is absent in the later vowels. Second, a centroid of energy above the fundamental, i.e., above the lines drawn as arrows in Figs. 2 and 4, and below the first characteristic centroids of energy for the vowel, i.e., 670–850 d.v., is more prominent in the later vowels than in the earlier ones. This latter difference seems to reflect both a decrease of the relative energy in the fundamental and an increase in the

relative energy in a few partials just higher than the fundamental, this difference being apparent when Figs. 1 and 3 are compared.

It is obvious from the comparisons above that a lapse of two years may alter the physical characteristics of a mature speaker's vowel even when accompanied by no conscious motivation for a change in pronunciation. On the other hand, the similarities between the two sets of vowels should be noted, especially the fact that the

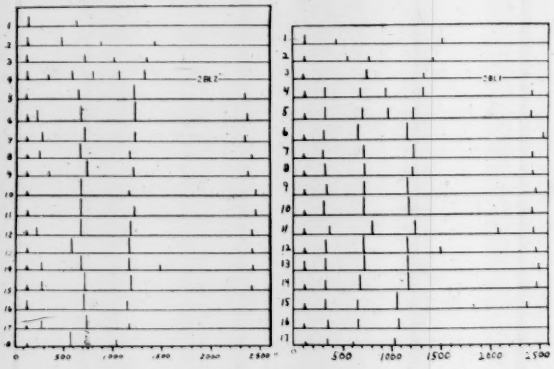

Fig. 4. Centroids of energy distributions in successive waves of two pronunciations of *top* as spoken by BL, 1936.

two series of centroids of energy which represent the larger part of the energy of the vowel, those around 650 and 1200 d.v., are not changed during the time interval. Moreover, the highest series of centroids of energy, those around 2500 d.v., though slightly lower in frequency in the later pronunciations, are of about the same relative importance and frequency in both groups of pronunciations. In general the extent of the similarities between the two sets of pronunciations cannot be fully realized in the absence of similar pronunciations from other speakers.[8] However, upon observing such data, the likenesses among the analyses in Figs. 1 and 3 and Figs. 2 and 4 tend to emphasize the general stability of the vowel.

This paper began with the assumption that at a given time and

[8] All of the studies in *Archives of Speech*, II, 1, contain records from varied speakers.

under a given set of circumstances a speaker tended to produce very similar vowels, that is, similar physical phenomena. The aim has been to determine whether or not the same characteristics represent the speaker's vowel after a time interval of two years, during which there was no conscious motivation for his changing his pronunciation, and during which there was no significant change in locale or profession. The comparisons indicate that the essential characteristics of the vowel remain the same; that most of the individual peculiarities remain constant, but that minor and apparently consistent changes do occur. Nothing has been determined by these experiments concerning the perceptual extent of these changes.

A HARMONIC ANALYSIS OF HYDROGEN TONES

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IT IS a common experiment in elementary physics to breathe hydrogen and speak.[1] The hydrogen tones produced are thin and flat and are often characterized as being "high and squeaking." They are certainly different from normal tones, yet speech made up of hydrogen tones is readily and easily understood. If an "ah" is attempted after hydrogen has been inhaled, the vowel is decidedly different from a normal vowel, but is definitely recognized as "ah." It was the purpose of this investigation to compare the fundamental pitches and the acoustic spectra of "ah" sung at the same pitches after inhaling hydrogen and after inhaling air.

Eleven subjects, five men and six women, were chosen at random for this experimental work. Each was asked to locate a pitch in his normal speaking range on the piano. This key was struck before each note was sung. All subjects sang the vowel "ah." Oscillograms were taken of the three "ah's" sung in succession by each of the subjects on as nearly the same pitch as possible. The first vowel was normal. Before the second vowel was sung the subject exhaled all the air he could, and then held his nose and inhaled hydrogen through a tube in

[1] Hydrogen is a harmless gas, but very inflammable, especially when mixed with air.

his mouth. The second vowel was sung after several breaths of air, and was an "ah" as nearly like the first as possible.

A time line on the oscillogram that vibrated 255 times a second made it possible to calculate very precisely the pitch or frequency of the fundamental of each vowel. The results for men and women are as follows:

Men			*Women*		
Subject A	Control I	104 dv	Subject A	Control I	247 dv
	Hydrogen	102 "		Hydrogen	242 "
	Control II	101 "		Control II	249 "
Subject B	Control I	164 "	Subject B	Control I	217 "
	Hydrogen	165 "		Hydrogen	218 "
	Control II	167 "		Control II	224 "
Subject C	Control I	156 "		Hydrogen II	218 "
	Hydrogen	156 "	Subject C	Control I	224 "
	Control II	158 "		Hydrogen	204 "
Subject D	Control I	162 "		Control II	222 "
	Hydrogen	141 "	Subject D	Control I	287 "
	Control II	117 "		Hydrogen	282 "
Subject E	Control I	120 "		Control II	293 "
	Hydrogen	140 "	Subject E	Control I	272 "
	Control II	125 "		Hydrogen	267 "
				Control II	277 "
			Subject F	Control I	270 "
				Hydrogen	259 "

After studying these data, it seems a fair conclusion that hydrogen has no effect on the fundamental pitch of the vowel. No consistent tendency to raise or lower the pitch is observed, and what differences appear can probably be attributed to differences in individual ability to strike exactly the same pitch twice. It can therefore be concluded that the difference between hydrogen and normal vowels is probably one of quality rather than of fundamental pitch.

Harmonic analyses were then made of the vowels sung by the various subjects. The Henrici harmonic analyzer was used to facilitate this process. The acoustic spectra for the five female subjects are shown in Figure I, while the graphs for the male subjects are shown in Figure II. The acoustic spectra of two separate hydrogen tones were compared for subject B of the women, while two separate normal tones were compared for one of the male subjects. These graphs are not given here, for they show that there is little significant change in the distribution of energy for these two subjects.

The acoustic spectra for four of the six women show that the region of greatest energy is definitely shifted to a higher partial for

the hydrogen tones than for the normal tones. This tendency is marked in only one of the five graphs for the men, although two graphs show more energy in the upper part of the formant for hydrogen tones than for normal tones. In nine of the energy distributions, more of the total energy is found in the fundamental for the hydro-

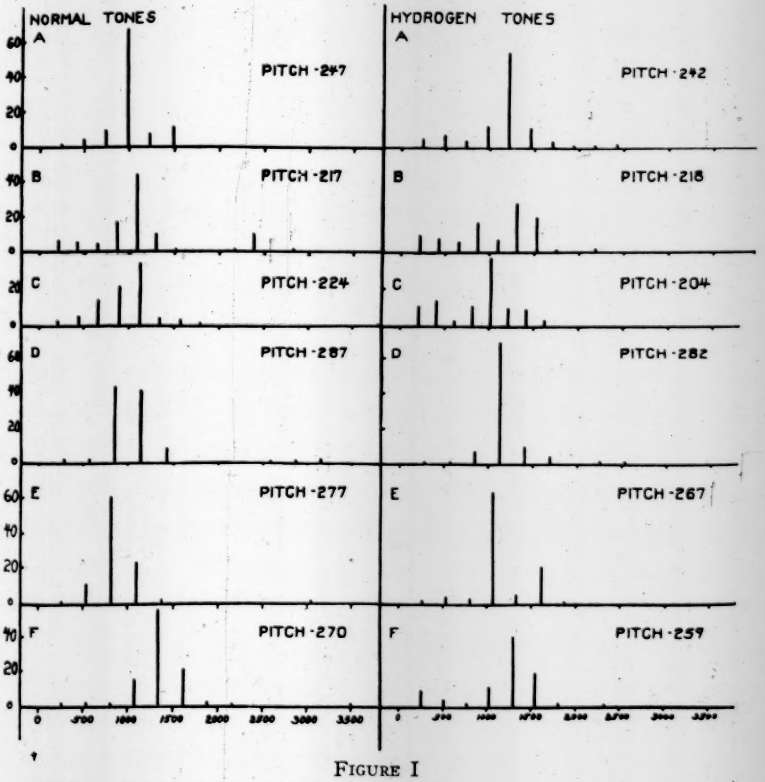

FIGURE I

Harmonic analyses of normal and hydrogen tones of women subjects A, B, C, D, E, and F. Frequency of partials is represented on the abscissae, percentage of total energy on the ordinates.

gen tones than in the fundamental for the normal tones. In three of the spectra, energy in the region between 2500 and 3000 dv is lost in the hydrogen tones.

In order to check wave-to-wave variation in the tones photographed, five consecutive waves were analyzed from the oscillograms of the male and female subjects judged to have shown the greatest

difference between hydrogen and normal tones. These energy distributions are shown in Figures III and IV. In Figure III only small changes were shown from wave to wave, and possibly they may be attributed to errors in enlarging and tracing curves. There may be a progressive change in the energy distribution for the third and fourth

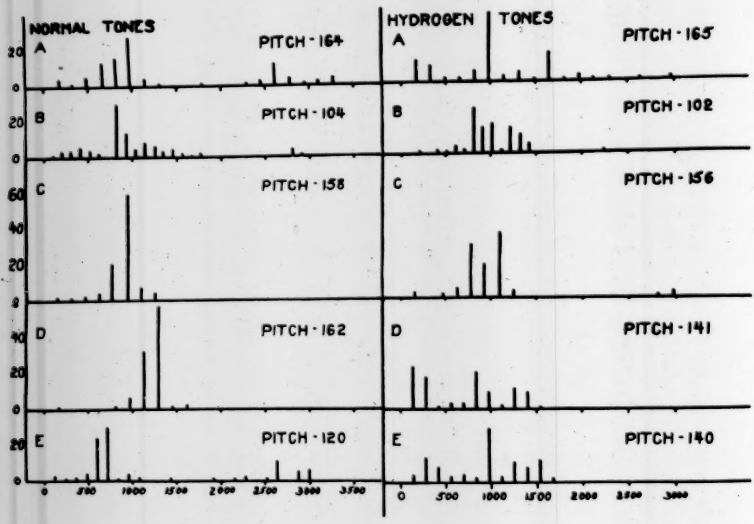

FIGURE II

Harmonic analyses of normal and hydrogen tones of men subjects, A, B, C, D, and E. Frequency of partials is represented on the abscissae, percentage of total energy on the ordinates.

partials. Much greater wave-to-wave variation is shown in Figure IV, though there would probably not be any more variation due to error in this graph than in III. Definite progressive change in the energy is observed in the fourth, fifth, sixth and seventh partials of the graph of the normal tone, while there is a peculiar and very marked change in the energy distribution for every other wave in the hydrogen tone. Figure III shows most energy in the third and fourth partials for the normal tone, and in the fourth and sixth for the hydrogen tone. Figure IV shows most energy in the fourth, fifth, sixth, seventh, and sixteenth partials for the normal tone, and for the first, second, fifth, sixth, and tenth for the hydrogen.

The results of this investigation seem to show that the difference between hydrogen and normal tones is one of quality, though it would

probably be interpreted as a change in pitch by the casual observer. However, the change in energy distribution, which we assume gives a quantitative picture of the change in quality,[2] is not consistent for the subjects of this experiment. Bio-chemists are of the opinion that

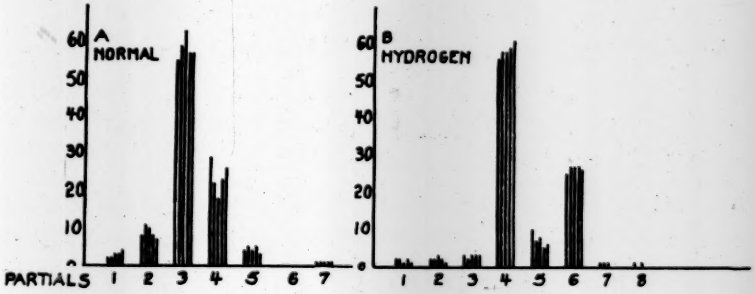

FIGURE III

A composite graph of the acoustic spectra of five consecutive waves from the oscillograms of woman subject E. Part A represents waves from the normal tone, Part B represents waves from the hydrogen tone.

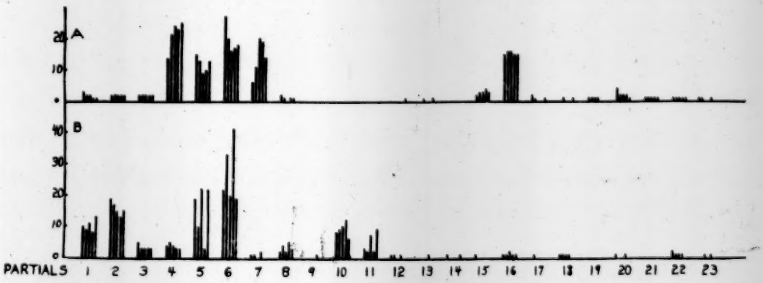

FIGURE IV

A composite graph of the acoustic spectra of five consecutive waves from the oscillograms of male subject A. Part A represents waves from the normal tone. Part B represents waves from the hydrogen tone.

hydrogen should not interfere with the normal action of the vocal cords. Therefore the difference in quality must be due to the effect of the hydrogen in the resonators. The velocity of sound in air is 331 meters, while the velocity of sound in pure hydrogen is 1238 to 1269 meters. There is a constant relationship between frequency,

[2] There has been some doubt of the value of harmonic analysis (based on the Fourier theorem) of voice waves. However, this type of analysis seems the best method available at the present time.

velocity and wave length ($V = N L$). Therefore, if the velocity of sound changes and the frequency remains the same, theoretically the wave length of sound in hydrogen must be longer. When the vocal resonators are attuned to sound in air, theoretically they would not be attuned to the longer hydrogen waves, and it would seem that the resonators would reinforce a higher partial with a shorter wave length. The results of this experiment do not warrant any such positive conclusions. On the other hand, the subjects may have made an unconscious readjustment of the vocal apparatus in an attempt to get a normal tone and this individual adjustment may account for the lack of consistent results.

Further experimental study of the action of resonators filled with hydrogen or of a puff machine in which hydrogen is used might be interesting.

THE TEACHER OF INTERPRETATION AS A READER

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AS I take up the presentation of this subject, I am fully aware that it is one upon which there is a sharp divergence of opinion. It is only natural, therefore, that some of us, who are accustomed to accept the prevailing order of things without questioning its soundness, should look upon any point of view which presents the efficiency of teaching oral interpretation without at the same time the teacher being able to demonstrate his art well, with considerable misgivings. I ask you, however, to lay aside any prejudice you may have and hear the arguments which I may make for both sides of this question, before making up your minds one way or the other.

It shall be my purpose to present both the case for and against the advisability of teaching oral interpretation by the method of demonstrating the art. I shall therefore speak of the advantages and disadvantages of instruction by means of oral reading; the advantages and disadvantages to the teacher who cannot read literature well; and the types of teachers I have had as a student.

Let us consider, first of all, the advantages to be gained by the instructor who reads well and does so in teaching. The first advantage

is that of inspiration. Whether we like it or not, each of us who instructs is placed before his students in a position something like that of a hero. The teacher who reads well to his classes infuses spirit and animation, and puts a soul in his work. He cheers his students and leads them on to greater efforts. The one who can do this is doing as good a piece of work as the one who gets results by the critics method, valuable as that is.

The teacher who is a good reader has something definite to live up to. He is constantly on trial before his pupils, and that is a constant stimulus to him to do his best. We all are inherently lazy. Most of us unconsciously shun all situations which involve toil. I therefore conclude that by being able to read well, the teacher constantly puts himself in a position which inwardly urges him to do his best. Again the instructor who can read well teaches with authority. He can practice what he preaches. The most frequent question which I am asked in teaching oral interpretation is, "Won't you show me just how to do it?" Demonstration is the honest answer to this question. Good reading ability helps establish the teacher of interpretation in his field. The public expects it from us, as it does from the teacher of art who can paint well and the teacher of music who can play or sing. I recently wrote to a number of my friends who are all successful teachers of oral reading, some good readers, others not, and asked them for their opinions. I quote from an interesting reply made by Dr. Delbert G. Lean, of Wooster College. Dr. Lean says, "You certainly have a lot of crust in asking me to write something on your subject when I have my own troubles in the same line. I think that an instructor who can himself interpret the printed page adds authority to his teaching by occasionally doing so. I see no sense in not bringing to a class all the interesting factors possible." To sum up, there are then certain well defined advantages to be derived from the ability to read well in teaching interpretation. They are inspiration, bringing out a teacher's best, authority, and the prestige of the teacher in his field.

But there are at the same time some real dangers to be avoided in teaching oral interpretation by demonstration. There is, first of all, the danger of display. The method of merchandizing of the ancient merchant was the display of all his goods where they might be easily seen by prospective customers. Our modern five-and-ten-cent stores use the principle. One must therefore yield not to the temptation of showmanship. I know of several teachers of oral reading and

dramatics who appear too frequently on their own programs or take leading parts in their own productions. I feel that we are primarily in the business of training students. When the teacher becomes, himself, the reader and actor, who is left to do the training? The love of display is an inherent human weakness. Just as the ten-cent-store is noted for its cheap and gaudy merchandize, so also will be the teacher who uses his reading ability to the exclusion of that of those he teaches, and gain for himself a reputation for displaying his wares.

And again there is the danger of impatience. Teachers who are themselves gifted in the art easily become disgusted with their students' feebler efforts. It is thus easy to expect too much from our students. The ability to read well is acquired by a gradual process of development. It seems to me that there are two important factors necessary for success in teaching in this field: hard work by both teacher and student, and infinite patience on the part of the instructor. Ability to read well dampens a teacher's ardor and patience with his students.

But most of all there is the danger of imitation. It is the teacher's primary business to develop the students' own peculiar good qualities and not give them his own. Imitation is a short-cut method. The real danger lies in the fact that the imitator will copy the teacher's bad qualities as well as his good ones. But perhaps imitation is not such a great danger as I would have you believe. It was rather well refuted by two very successful teachers of interpretation who replied to my query, "Do you believe imitation to be a great danger in teaching oral interpretation?" Dr. Lean again replies,

> I have observed a good many teachers of interpretation both in this country and in England. I do not know a single teacher who does not herself or himself illumine their teaching by bits of interpretation on their own part. Personally, I never hesitate to show students how I want an interpretation made. No one would attempt to imitate me, I am sure.

And this refutation comes from President Marshman, of Ohio Wesleyan University.

> And then, too, I am not one who believes that imitation is never valuable as a means of teaching. I recall that I read some years ago an essay by Brander Mathews, who developed a thesis on the subject of the duty of imitation. We learned to talk in the first place by imitation; we learned to walk by imitation. In fact, all of the arts are learned to some extent by imitation. Now, of course, the teacher of interpretation must use a great deal of discretion about his reading to his students, when and how often. I should do very little of it in class. My reading would be outside of class on public occasions where students may hear a teacher and know that he can demonstrate the art that he teaches.

Thus we see that the dangers of being a good reader are those of display, impatience and imitation. You may make up your own minds whether the advantages to the teacher of being a good reader outweigh the disadvantages.

I shall now take up the case for and against the teacher who cannot interpret the literature which he teaches well. The teacher who cannot read well will naturally devote more time and effort to the training of his students. The difficulty lies with the teachers who cannot read well, either on account of temperamental or physical unadaptability, and who do not know that they can't. Less effort going into one's own development means more for one's students. Teachers who are poor readers will as a rule have more patience with their students. There is no chance for display. The teacher who never demonstrates can be just as good an inspirer as the one who can read. But there are certain disadvantages to be met. It is disconcerting to most teachers when their own students surpass them in ability. There is a feeling of defeat in witnessing one's own students getting greater recognition than their trainer. The teacher is further handicapped by being unable to show what he can do. In short, the public expects the teacher of oral interpretation to do it well. In the final analysis it is a question of whether sympathy outweighs discouragement; whether demonstration outweighs more time for one's students; and whether giving the public what they expect will withstand the temptation for display.

We are most of all impressed by the types of teachers we have ourselves had. It has been my good lot to have had a splendid array of capable and inspiring teachers of oral interpretation. I began to learn the art of reading at the early age of eight years. It was then called "elocution" and I "recited" instead of "read," and what I read was a "piece" instead of a "reading." My mother placed me under the instruction of an elocution teacher of the old school. Hers was the teaching of display. She read literature with such a preponderance of studied utterance as would make the angels weep. Elocution in those days was always allied with physical education. Along with all the vocal flourishes and over-precise articulation in reciting Riley's *When the Frost Is on the Pumpkin,* I was taught manipulation of dumbbells and Indian clubs, set to music, the latter skill developing in me sort of an art like jiu jitsu. I had two other teachers of this type, all of them failures as public readers yet quite efficient and inspiring teachers. This type I classify as the ones who could not read

but did not know it. My second group of teachers consisted of those who could read and knew it. They were equally failures in public; their egotism spoiled their reading. While their interpretation was sometimes splendid, their mood and sincerity good, yet they strutted up and down like an animal in the cage routine, and their presentations savored too much of a performance. These teachers were fine inspirational instructors and what I gained from them was something I caught rather than something I learned. Then I had a group of four teachers who were among the best. If I should mention their names you would readily recognize them. They are nationally known. I call this group the ones who can read but yet don't know it. Their reading has not been spoiled by display nor egotism. They have inspired me toward greater efforts. They seldom read in public, sometimes a little in class. They were fine technicians, careful in selection of the best literature for reading purposes, and they demonstrated a great interest in their students. They had infinite patience and were not afraid of work. But perhaps my greatest teacher was one who couldn't read and knew that he couldn't. I never heard him attempt to read a passage of literature either in public or private. He was an exceptional conversationalist. He knew people and their ways. He knew the best literature, which he quoted from time to time, but never attempted to read it for purposes of imitation. He was the greatest inspirational teacher I ever had. He was a great psychologist and knew the best methods to keep me working. He was a fine technician and was gracious in criticism. He has an uncanny way of inspiring while he criticizes, an art which few possess.

I am taking a sort of middle-of-the-road position on this question. I am not afraid of opposition should I take either one side or the other; but rather I believe that a sensible position which lies somewhere between these two extremes is the true one. The best teachers of interpretation are the ones who can from time to time demonstrate their art, but at the same time know where to draw the line in doing so. The best teacher knows the best literature. He is one who can inspire and he teaches from the printed page. He requires a normal amount of memory work from the students. He is one who is content to let his students put on the show.

EXPERIMENTAL STUDIES OF THE SYMBOLISM OF ACTION AND VOICE—II*

A Study of the Specificity of Meaning in Abstract Tonal Symbols

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and
FRANKLIN H. KNOWER
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THE first report in this series dealt with a study of the specificity of meaning in facial expressions of the emotions under various experimental conditions. Writers of text books in the field of speech have been almost as positive about the extent and value to the speaker of the use of tone codes, as they have about the use of codes of visible action. Very little experimental work has been reported in the literature on the study of meaning as communicated by the voice. The experiments in this project have attempted to demonstrate the process of measuring the extent to which the human voice can communicate meaning in the expression of various emotional states.

The same emotional states studied in the facial expression project were used in this investigation. Table I of this study contains a list of the eleven emotional states, with the three terms which were used to indicate each state on the judging sheets. Twenty-two records were made on which students and instructors in the Department of Speech attempted to record a vocal quality and pattern indicative of the eleven emotional conditions. They repeated letters of the alphabet from A to K in each vocal expression. No specific instructions were given for formulating these expressions. The performers were asked only to try to feel the designated emotional state and to use a tonal pattern which would indicate their feelings while articulating letters of the alphabet. Expressions varied in time length from 5 to 10 seconds. A small group of subjects judged these twenty-two records and on the basis of these preliminary judgments, eight of the best records were selected for the major investigation. Four were records of men and four were made by women. Since the making of records was less expensive than the moving pictures, a larger number of

* The first article in this series appeared in the QUARTERLY JOURNAL OF SPEECH, Vol. XXIV (October, 1938), 424-436.

records was made to provide for a selection of a good sample, and to make possible a better comparison of sex differences in expression and judging. The large number of preliminary records also made it possible to reject those in which extraneous suggestive noises such as a chuckle in "laughter" or a sob in "sadness" had occurred. The sex of each recorder is indicated following the record number in Table I.

Four groups of subjects were used in this project. Group I consisted of 294 students in the Department of Speech who judged the eight records before judging the moving pictures discussed in the first report of this series. Group II was a group of 94 students in the Department of Psychology who judged the records after seeing the film. The other groups in this project are designated Group V and Group VI-F and Group VI-L. Group V contained 40 subjects who heard the records while alone in the room with the experimenter. The objective in working with this group was an attempt to evaluate the effect of the presence of co-workers on the judgment of subjects. Groups VI-F and VI-L were groups which heard special versions of the records in which only the first or last part of each expression was reproduced for them. Group VI-F contained 125 subjects and Group VI-L contained 44 subjects.

In studying the specificity of meaning in facial expression, it will be remembered, an attempt was made to evaluate the comparative values in moving pictures and still photographs. It was found that the moving pictures presented a pattern which was much more easily recognized than the stills. Special treatment of some of the best records used in the study was carried out with Group VI in order to determine the effect of breaking up the pattern upon the specificity of judgment. The records for Group VI-F were made by re-recording from the first records only the first six letters used in the expressional pattern. The records for Group VI-L were made by re-recording from the first records only the last five letters of the expressional pattern. These re-recordings were made while the original records were still relatively free from any possible wear, that is, they had been played only three or four times.

In all of the playbacks for Group I and II one of the records rejected for the main study was used for practice. The record playing equipment was the same for all groups. Other conditions were held generally constant, with the possible exception of the playing for Group V. This variation will be discussed later.

Directions to the subjects for judging were as follows:

DIRECTIONS

You are about to hear some phonograph records upon which various emotions and attitudes are expressed vocally by repetition of the alphabet through the letter "K." Before each expression on the record, the recorder has announced a number for that expression. On the score sheet which you have, you will find a list of names of emotions or feelings; the terms are arranged in groups of three. The three terms in each group are practically synonymous. You are to listen to the repetition of the alphabet, decide what emotion the reader intended to express, and indicate your choice by putting the number of the emotion opposite the appropriate group of feelings or emotional names. Presumably you will hear eleven distinct emotions which match identically the eleven groups you have on your score sheet. The number for each record will be given to you, and you will place it in the blank space above each column. Put all your decisions for the first record you hear in the first column, for the second in column two, and so on. You will likely find that there will be two, three, or possibly four numbers for some groups and none for others. Do not let this worry you. The first record is to be used for practice. Judge it, however, putting the numbers in the first column. Silence must be maintained by each and every member of the group during the playing of each record. Your cooperation is asked.

Table I indicates the results for various records when the data from Groups I and II are combined. The mean average percentage of recognition by the subjects for the eight records and the eleven expressions is a little over 82 percent. It may be noted that each of the eight records fell below this average on at least one expression, while even the poorest performer had three or four very good expressions. The record with the least range of variability in accuracy for the several moods was number 17m with 21 percent, and the record with the greatest range of variability was 11m with 49 percent. There was only one mood, that of "Determination," in which all recorders exceeded the mean. This expression also had the least range of accuracy of any of the eleven. The greatest range of variability in accuracy occurred on the expressions of "Religious Love" with 50 percent and "Laughter" with 47 percent. With the number of judgments entering into these percentages when varying from the mean of 82 percent, a difference of about 10 percent indicates a statistically significant difference. It may thus be seen that there are statistically significant differences occurring in the recordings for each performer and for each emotional state recorded.

Table II indicates the sex differences in percentage of accuracy of judgment when men judged the men's and women's voices and when women judged these voices. The significance of this difference in judging women's voices produces a critical ratio of 2.86 and in the judging of men's voices we find a critical ratio of 3.85. The difference

in judgment by either sex of the voices of the same or the other sex are not significant. Women, however, appear to be better judges than men of meaning communicated in the voice.

The data on the several experimental groups used in this study

TABLE I

AUDIBLE SYMBOLS

PERCENTAGES OF JUDGES IDENTIFYING EACH EXPRESSION FOR EACH RECORD

(NUMBER OF JUDGES—457)

Record Number	12F	11M	15F	17M	13F	22M	2F	20M
Religious Love Reverence Awe	93.	46.	52.	86.	89.	67.	96.	96.
Anger Hate Rage	74.	48.	89.	83.	86.	84.	67.	89.
Laughter Glee Merriment	68.	95.	64.	96.	90.	98.	51.	63.
Amazement Astonishment Surprise	82.	68.	87.	86.	80.	78.	81.	84.
Torture Great Pain Suffering	75.	71.	56.	81.	64.	74.	73.	84.
Sneering Contempt Scorn	97.	83.	81.	93.	95.	85.	88.	86.
Sadness Grief Crying	88.	93.	75.	88.	82.	83.	88.	87.
Fear Terror Horror	78.	72.	70.	75.	79.	82.	83.	89.
Determination Stubbornness Firmness	83.	92.	93.	87.	94.	92.	92.	83.
Doubt Hesitation Questioning	74.	93.	94.	92.	83.	91.	85.	94.
Pity Sympathy Kind Helpfulness	89.	72.	51.	76.	95.	73.	90.	89.
Average	82.	82.	73.	86.	85.	82.	81.	86.

are presented in Table III. The first two columns contain the percentage of accuracy of judgment on each of the eleven emotional states for Groups I and II separately. The third column contains the same data for these groups in combination. It may be noted first that there is a significant difference between the two major groups in the average percentage of accuracy of judgment. Although this

is true, it may be recalled that Group I demonstrated a relatively greater accuracy than Group II in judging the pictures. This difference is reduced when the order of presenting the two types of stimuli is reversed. The critical ratio for the difference in this reversed order is only 3.33. We may be dealing here with such phenomena as differences in the practice effect for the two groups or with inherent differences in the stimuli which were presented.

Again it appears to the authors that the point of primary interest in these data is that for both major groups of subjects the percentage of accuracy is very high. As in the case of the visual stimulation we would expect about 9.00 percent accuracy by chance. When Groups I and II are combined, we actually get an accuracy of about 83.00 percent. The critical ratio for this difference with the number of judgments involved is 185.00. There can be no doubt then, that meaning actually can be communicated by a tone code.

TABLE II
SEX DIFFERENCES IN PERFORMANCE AND JUDGING

	Men's Judgments (1456)		Women's Judgments (1648)	
	Men	Women	Men	Women
Groups I and II Combined	81.00	80.00	86.00	84.00

In noting the comparative differences in accuracy for the different moods with the number of judgments involved in each case for Group I and II combined, a difference of about 3.00 percent when near the mean percentage of accuracy for these cases is statistically significant. On this basis of comparison, "Determination," "Doubt," and "Sneering," are all comparatively high. Next in order we find "Sadness" interpreted in a significantly greater number of cases, than is true for "Amazement," "Pity," and "Fear." Another group of moods approximating these are the moods of "Religious Love," "Laughter" and "Fear." "Torture" stands by itself as a mood communicated by voice with much less accuracy than the other ten. It may be noted here that the rank order correlation of the accuracy for the different moods as judged by Groups I and II is + .81.

The fourth column in Table III contains the percentage of accuracy for the subjects who listened to the records while alone in the room with the experimenter operating the phonograph. The difference in accuracy for this group and Groups I and II combined gives us a critical ratio of 9.42. This suggests that the presence of other

subjects tends to heighten the sensitivities to communicative stimuli of this type. The experimenters are aware, however, of two other variables in the experiment with these groups which may have contributed to this difference. First the phonograph operator was not

TABLE III

AUDIBLE SYMBOLS

PERCENTAGE OF CORRECT JUDGMENTS FOR EACH EXPRESSION

	Group I	Group II	Group I & II	Group V	Group VI-F	Groups VI-L
Number of Judgments	(2,576)	(760)	(3,336)	(320)	(500)	(88)
Religious Love Reverence Awe	80.4	74.0	79.1	71.0	61.8	70.4
Anger Hate Rage	78.0	78.5	78.0	75.0	53.0	64.8
Laughter Glee Merriment	81.0	73.0	79.0	73.0	41.0	28.4
Amazement Astonishment Surprise	83.0	79.0	82.1	72.5	39.6	42.0
Torture Great Pain Suffering	75.0	69.0	73.0	64.0	50.4	62.5
Sneering Contempt Scorn	89.0	91.0	89.0	84.0	41.4	63.7
Sadness Grief Crying	88.0	83.0	86.0	80.3	58.6	70.4
Fear Terror Horror	82.0	78.2	80.0	72.1	48.2	52.3
Determination Stubbornness Firmness	91.0	91.7	91.0	80.0	52.2	56.8
Doubt Hesitation Questioning	90.0	87.0	90.0	84.0	49.8	71.6
Pity Sympathy Kind Helpfulness	79.0	82.0	81.0	67.0	56.6	45.4
Average	83.1	80.8	82.6	75.0	50.2	57.1

the same person. This may have caused differences in the motivation of subjects in responding to the situation. And in the second place the records showed some effect of wear for the later subjects in this group. These differences may not clearly demonstrate only the effect of the controlled experimental variable upon the subjects.

The data for Group VI-F and VI-L in columns five and six of the table show definitely that when the pattern of the original expression is broken up, the accuracy of judgment of subjects is greatly decreased, and is much more seriously affected for some moods than for others. Some moods appear to be reflected in the more static elements of voice such as characteristic qualities, intensities and pitches, while others depend more on the changes in these and possibly other factors such as would appear in a pattern of vocal changes. A significant fact, even with these cases, is that the percentage of accuracy is far greater than chance accuracy.

Table IV is a scattergram showing the overlapping of judgments in response to the stimuli for each mood. With the number of judgments for each mood, again a difference of 3.00 percent may be considered significant. The variations for all expressions are platted vertically. As in the scattergram for the visible symbols, in almost all cases where there is an apparent amount of significant confusion, the confusion may be interpreted as plausible, in light of the relationships of the emotional states. The only significant exceptions appear in the column for "Laughter."

It is interesting at this point, to compare the accuracy of interpretation of these visible and audible codes. In analysis of the data of Table I of this report and the first two columns of Table I of the first report in this series, we find that no one of the eight recorders was interpreted as accurately, on the average for the eleven moods, in the use of tonal symbols as were the two performers photographed for the moving pictures in the use of visible symbols when judged by Group I. On the other hand at least three of the performers were interpreted by tone code more accurately on the average, than were the two visible code performers when judged by Group II. Moreover each of the tone code performers communicated meaning with approximately as much accuracy for at least one of the moods as did either of the performers with the visible code, and on some of them, the oral performers were interpreted more accurately for the two types of expression.

When the mean percentages of accuracy for the two types of expression on the eleven moods for Groups I and II combined are compared, we find that for the visible code it is 89.00 percent and for the audible code it is 83.00 percent. The critical ratio for this difference is 12.00. The conclusion to be derived from these data appears to be that although the visible means of communication seems on the whole to be better than the oral, the extent to which this is

TABLE IV

AUDIBLE SYMBOLS

DISTRIBUTION OF JUDGMENTS FOR GROUPS I AND II IN TERMS OF PERCENTAGE OF TOTAL FOR EACH EXPRESSION (NUMBER OF JUDGMENTS—3,336)

	Religious Love Reverence Awe	Anger Hate Rage	Laughter Glee Merriment	Amazement Astonishment Surprise	Torture Great Pain Suffering	Sneering Contempt Scorn	Sadness Grief Crying	Fear Terror Horror	Determination Stubbornness Firmness	Doubt Hesitation Questioning	Pity Sympathy Kind Helpfulness
Religious Love Reverence Awe	*79.00*	.08	.10	.20	1.00	.90	.20	.10	1.00	1.00	*8.00*
Anger Hate Rage	.10	*78.00*	*5.20*	.40	.20	2.00	.10	2.00	2.00	.10	.10
Laughter Glee Merriment	.05	.50	*80.00*	1.90	.10	.10	.30	.10	.20	.10	.05
Amazement Astonishment Surprise	2.70	.70	*5.20*	*82.00*	.40	.10	.10	*5.00*	.40	*6.00*	.70
Torture Great Pain Suffering	1.20	2.00	1.40	.80	*73.00*	.20	*10.00*	*9.00*	.10	.10	.20
Sneering Contempt Scorn	.20	*7.00*	1.00	.10	.60	*89.00*	.20	.20	*3.00*	.08	*3.00*
Sadness Grief Crying	*3.70*	.20	2.30	.10	*16.00*	.50	*86.00*	1.00	.05	.50	2.00
Fear Terror Horror	.30	*4.00*	*3.10*	*6.00*	*6.00*	.10	1.00	*80.00*	.08	.20	.08
Determination Stubbornness Firmness	.50	*5.00*	.50	.20	.20	*3.00*	.02	.10	*91.00*	.70	.50
Doubt Hesitation Questioning	2.80	.20	1.40	*7.00*	.08	.80	.02	.10	1.00	*90.00*	1.00
Pity Sympathy Kind Helpfulness	*9.00*	.10	.02	.20	.60	1.00	.20	.05	.20	.60	*82.00*

true depends upon the performer, the receptors of stimulation and the mood to be communicated.

The conclusion which may be drawn from this study are:

1. One may communicate meaning suggestive of emotional states by the use of a tone code with a high degree of accuracy.

2. Women appear to be more sensitive to the reception of tone codes than are men.

3. The communication of emotional meanings by tone code is influenced by the pattern of the stimulus.

4. There are marked differences in the ability of individuals to use codes which suggest different moods.

5. Although the visible code appears to be more specific than the tone code, the differences in the communicative values of these codes depends upon performers, meaning to be suggested and the persons who react to the codes.

MAN OF THE HOUR OR MAN OF THE AGES? THE HONORABLE STEPHEN A. DOUGLAS*

JEANETTE ANDERSON
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TWO young men first tasted public life on the prairies of central Illinois in the 1830's. Two young men stumped in their first political campaigns and took seats, within a term of each other, in the legislature meeting in the state house at Vandalia. Two young men, one a Whig and the other a Democrat, fought side by side to move the state capitol to Springfield—to the Springfield of the thirties with its lamp-lit houses; its muddy, hog-infested streets; its ugly frame buildings; its carriages and spanking teams; its choking dust-pall in the summertime; its general store where the trade flocked to the free cracker and whiskey barrels; its Saturday afternoon street fights; its land-grant settlers. The capitol did come to Springfield, and with it came the two young men. One left soon for a seat in the Congress of the United States, first in the House and then in the Senate. During the next eighteen years the Senator returned to Springfield only when he stumped the state in political campaigns. The other young

* This study was made and this paper written under the direction of Dr. Mildred Freburg Berry.

man went to Congress four years after the first; but he stayed only one short term in the House and then returned to Springfield to practice law and ride the circuit until that day, some ten or twelve years later, when he should defeat the Senator in one of the most bitter battles ever fought for the presidency of the United States. In 1861 President Lincoln and Senator Douglas fought for a second time, as they had in Vandalia, for a common cause—this time, to save the Union.

Although Douglas and Lincoln started and finished their careers in the same surroundings, within a few years of each other, there are but few other similarities in their lives.

Stephen Arnold Douglas was born the son of a Vermont doctor in 1813. The doctor died shortly after his son's birth, but an uncle sent Stephen to grammar school and apprenticed the boy to a Middlebury cabinet maker. Mrs. Douglas remarried and the family moved to Canandaigua, New York, where Stephen attended the Academy and studied law in Walter Hubbell's office. Of this period George Fort Milton says:

> He was always defending Old Hickory in the Academy debates. His affirmative that Andrew Jackson was a greater soldier, statesman and hero than Napoleon Bonaparte, seemed to the judges "so eloquent, so fanciful, so captivating" that, although they were ingrained Whigs, they gave Douglas the prize.
>
> In addition he became a student clerk in Walter Hubbell's law office. The training was more than legal—to be a hospitable gentleman and to interlard a conversation with wisdom, wit and repartee were equally necessary. Every so often the oldsters held dinners at which they quizzed each other's clerks on Greek, Latin, mathematics and philosophy as well as on Chitty, Blackstone and Coke.[1]

Born of poor parents in a backwoods Kentucky lean-to four years earlier than Douglas, Abraham Lincoln knew the bare comforts of a log cabin home for only nine years; then his mother died of the dread milk-fever. A step-mother with some property helped to make home more comfortable, helped Lincoln to get what education the backwoods offered. Young Abram had less than a year's formal "larnin' " in the blab schools taught by Dorsey, Crawford, and Bill Sweeney. While Steve Douglas was learning law in a gentleman's office and reading voraciously in the academy library,[2] Abe Lincoln was walking twelve or fourteen miles of a Saturday to attend Judge Brackin-

[1] George Fort Milton, *The Eve of Conflict*, (Houghton Mifflin, New York, 1934), p. 16.

[2] *Ibid.*, p. 17.

ridge's court in Boonville or Rockport and to borrow books from his friend, the Judge.[3]

Douglas climbed aboard a stage-coach in 1832, and is reported to have called out to his mother, "I will stop by and see you on my way to Congress within the next ten years."[4] After vainly seeking a lawyer's clerkship in Cleveland, Cincinnati, Louisville, and St. Louis, Stephen followed the Illinois river to Winchester, near Jacksonville. Here he started a school with forty pupils, each paying three dollars tuition for the winter term. "Night and Day" might have been a Douglas song the winter of 1932–33, for Steve taught school all day and studied law most of the night. He found time, too, to make a name for himself by opposing Lawyer Josiah Lamborn of Jacksonville, when the old Whig attacked Andy Jackson in a lyceum meeting.[5] Six weeks before his twenty-first birthday, Stephen Douglas hung out his law shingle in the old Morgan county courthouse at Jacksonville. Later in the same year, he became state's attorney.

Lincoln came to central Illinois in the winter of 1831. But for him no stage-coach journey; he walked ankle-deep in mud beside the oxen pulling the wagon full of Lincoln belongings to a new home near Decatur. That spring he walked from Decatur to New Salem and worked in the general store and post office. In New Salem he borrowed books from the schoolmaster and from a Springfield lawyer in order to study grammar, law, and surveying. Before he passed his bar exams, Lincoln was a postmaster, a deputy surveyor, and a legislator—a legislator who sat and voted with the famed "Long Nine" from Sangamon.

At the end of the 1836 session of the Illinois legislature, in which both Lincoln and Douglas sat, their paths, which had crossed so briefly, separated again. Douglas' success was meteoric. In six short years he was Register of the Federal Land Office at Springfield, lost a Congressional election by only thirty-seven votes, served as Secretary of State of Illinois under Governor Thomas Carlin, and was appointed an associate justice of the Illinois Supreme Court. According to Milton, young Douglas was a competent jurist:

> He did his full share of the decision work of the court *en banc*, taking exchange assignments to other circuits where, despite an initial adverse opinion,

[3] Ward Lamon, *Life of Abraham Lincoln*, (James R. Osgood Co., Boston, 1872), pp. 66–67.

[4] George Fort Milton, *op cit.*, p. 16.

[5] *Ibid.*, pp. 18–19.

his grasp of legal questions soon conquered the admiration of the bar. "I thought I could handle him," exclaimed Justin Butterfield, greatest Whig and cynic of the Chicago bar, "but damn that squatty little Democrat—he is the very best and most acute Judge in all this Democratic State. He listens patiently, comprehends the law and grasps the facts by intuition; then decides calmly, clearly, and quietly and then makes the lawyers sit down. Douglas is the ablest man on the bench today in Illinois."[6]

In 1843 he was elected to a term in the House of Representatives; he was sent to the United States Senate in 1847 and was re-elected until his death in 1861. Perhaps no political figure in Illinois has risen so swiftly and occupied so many high positions in so short a span of years.

Lincoln followed no such spectacular path: his way was barricaded with disappointment at almost every crossroad. Young Abe practiced law after his last term in the Illinois legislature in 1840–41. In 1847 he went to Congress for a single term. He did not run for a second term because of a political agreement he had made before he went to Washington. For his work in Whig campaigns he was offered only the Secretaryship of the Oregon Territory instead of the coveted General Land Office, which went to Justin Butterfield.[7] For twelve years his only public office was that of Whig elector. In 1854 and 1858 Lincoln ran for the United States Senate; both times he lost by narrow margins in the legislature. During these lean years he rode the old Illinois eight circuit and read avidly everything from *Euclid* to *Uncle Tom's Cabin*.

Douglas, aided by his cultural heritage from the East, mounted swiftly and steadily the steps to public life in the new West. Lincoln, a homespun product of that West, struggled up one step only to slip back two; his progress along the stair to fame was painful, back-breaking and heartbreaking.

The progress of the one man, armed with education and background, might be compared to that of a skiff gliding smoothly downstream; but that of the other man, armed only with an insatiable curiosity for logical truth and a love for reading, was more like a constant struggle upstream.

Why did Lincoln seem to be on the wrong side? Was the stumbling-block his poverty, or could it be found in his personality?

[6] *Ibid.*, pp. 24–25.

[7] Albert J. Beveridge, *Abraham Lincoln*, (standard library edition, Houghton Mifflin, New York, 1928), Vol II, 192–195.

Why was the outcome so evidently inversely proportional to the factors producing them? Why, in the face of these beginnings, was Lincoln and not Douglas the choice of a people in crisis? If one, in 1850, should have selected the most promising presidential candidate of these two, Douglas would have been the man without a doubt. Did Old Abe appeal to the great rugged public when the Little Giant failed? Was Douglas a man of the hour and Lincoln a man of the ages? What happened during those years to reverse their original positions?

The answer must lie somewhere among the tools used by each man to gain his ultimate goal, because their early careers point to Douglas rather than to Lincoln as logical presidential timber. Since both men worked toward the same goal of statesmanship, we may probably assume that they used the same general means to an end.

And what is the means, the tool, of a lawyer, a politician, a public man? He must rely upon the expression of his entire way of life, his actions and his beliefs and his associations, to convince and persuade an electorate that his way is their way. Modes of living translated into words fashioned the tool that made one son of Illinois a man of the ages, another a man of the hour.

A candidate's ethics and moral principles were of primary interest and importance to the electorate. A man's philosophy of life was quite as important as his party affiliation. Then, as now, candidates for public office sought to reveal or to conceal their principles in campaign speeches. Speech is their ageless tool.

If statesmen and politicians wield the common instrument of speech, their relative failures and successes must be attributed in large measure to the differences in the manner in which they use the tool. We call the qualitative yardstick by which we measure these differences *oral style* for want of a more explicit term. Style, as a qualitative element, is very difficult to isolate in the written or spoken word; it is much simpler to analyze a speech quantitatively. We find it almost impossible to classify qualities of oral expression.

Style is infinitely more than mere mechanics, but until we learn better terminology it seems expedient to permit the characteristics of oral style to fall under two broad headings: psychological and technical components of style. Style, however, is greater than its components.

Mr. J. Middleton Murry sums up the great definitions of style into three fairly clear meanings: "Style, as personal idiosyncracy;

Style, as technique of exposition; Style, as the highest achievement of literature." (Written or spoken, I add.) Mr. Murry adds his own definition: "Style is the direct expression of an individual mode of experience." [8] Buffon was even more emphatic when he said, *"Le style, c'est l'homme même."* And Robert T. Oliver, in accord with Professor H. H. Hudson, footnotes these earlier definitions of style: "Style should be determined in terms of the times; it is not eternal, lasting, but changing." [9, 10]

Style, then, includes not only what a speaker says and how he says it, but his very patterns of thinking and of living as well. We have only to look at any man's written or spoken expression to prove this contention. The essays of Emerson bespeak a thoughtful and serene background of experience. In the decisive speeches of Franklin Delano Roosevelt there is evident a mode of dynamic experience. Style bespeaks the man .

In the light of our definitions of style, it is obvious that any attempt to force style through the arbitrary procedures of a qualitative analysis is unjust. However, it is equally apparent that a broad classification of some sort is necessary if we are to essay an interpretation of style differences in terms of the *Zeitgeist*.

Under even our inadequate headings of psychological and technical factors in style, a study of eight Lincoln and five Douglas speeches reveals striking dissimilarities in the two oral styles.

LINCOLN SPEECHES

I. Address before the Springfield Washingtonian Temperance Society, February 22, 1842.

II. House-Divided speech delivered at Springfield at the close of the Republican state convention which had named Mr. Lincoln as their candidate for U. S. Senator, June 16, 1858.

III. Fifth joint debate at Galesburg, Illinois, October 7, 1858. Mr. Lincoln's reply.

IV. Address at Cooper Institute, New York City, February 27, 1860.

V. Farewell at Springfield, February 11, 1861.

VI. Address at the dedication of the Gettysburg national cemetery, November 19, 1863.

VII. Second inaugural address at Washington, March 4, 1865.

VIII. Last public address, Washington, April 11, 1865.

[8] J. Middleton Murry, *The Problem of Style*, (Oxford University Press, 1930), pp. 3–8.

[9] Robert T. Oliver, *Oratory of Burke, Fox, Sheridan, and Pitt*, (Unpublished doctoral dissertation, University of Wisconsin, 1937), pp. 87–88.

[10] H. H. Hudson, *Field of Rhetoric*, Q.J.S., Vol IX, (1923), 177.

DOUGLAS SPEECHES

I. Speech in the House of Representatives on the annexation of Texas and the Mexican War, May, 1846.

II. Speech on the Kansas-Nebraska Bill, U. S. Senate, March 22, 1854.

III. Speech on the Lecompton Constitution, U. S. Senate, March 22, 1857.

IV. Second joint debate at Freeport, Illinois, August 27, 1858. Judge Douglas' reply.

V. Last speech in Congress, January 3, 1861.

These two men plied the tools of their profession in three fundamentally and significantly different ways as they tried to win their audiences through application of the psychological component of style.

Mr. Lincoln organized his material logically, and his speeches marched by means of that logic with a kind of inevitability to a unified and single conclusion. In these eight speeches, Lincoln chose to develop his material logically four times, topically with marked attempts at logical transitions twice, and chronologically only in the brief farewell and in the first part of the second inaugural.

When he spoke to members of the Washington Temperance Society, he developed his address in this fashion: (1) This temperance movement has succeeded because (a), (b), and (c); (2) Temperate men, therefore, as well as reformed drunkards, must join in the fight, for (a), (b), and (c); (3) This temperance revolution then will be even greater than the American Revolution, for (a) and (b).[11]

Again, in the House-Divided speech, the Gettysburg address, and the last public address, each argument unavoidably follows the preceding one or may be concluded from it. Consider the last public address. Mr. Lincoln argued first that the state reconstruction constitution of Louisiana should be accepted by the North, and secondly he urged that the reconstruction constitutions of other southern states be accepted as they were presented.[12]

In the Galesburg debate and in the famed Cooper Union speech, Mr. Lincoln used a topical order, but was meticulous in his use of transitions to link each topic with the ones preceding and following it. Let us look at the Cooper Union address: its two topics, (1) The framers of the Constitution favored the prohibition of slavery from the territories and (2) The Southern people accuse us unreasonably

[11] J. G. Nicolay and John Hay, *Abraham Lincoln, Complete Works,* New York, The Century Co., 1920), I, pp. 57–64.

[12] *Ibid.*, II, 672–675.

and unjustly, are closely linked by transitional words and phrases. These transitions will be discussed later.[13]

We may reasonably conclude that this consistently careful logical organization and linking of speech materials is a definite characteristic of Lincoln's oral style.

Moreover, Abe Lincoln always left with an audience a single unified thought. He did this deliberately. Just before he delivered the House-Divided speech, he remarked to Herndon: " . . . I want to use some universally known figure expressed in simple language as universally well-known, *that may strike home to the minds of men* in order to raise them up to the peril of the times . . ." [14] He knew the response he desired an audience to make to the stimulus of his speech. He wanted the members of the temperance society to say to themselves, "We are doing a good work; we must continue." He wanted the delegates to that state convention to resolve, "We must stop the present tendency toward slavery in all the states." Throughout the Lincoln-Douglas debates, the Republican candidate hammered at his audiences, "Slavery must not be extended into the territories." He went to Cooper Institute and said the same thing. After the war had once begun, President Lincoln wanted his listeners to say, "The war must be fought and won to save the Union." And at the conclusion of the war, he hoped those who heard him would respond, "We must not act too harshly toward the southern states."

Mr. Lincoln almost invariably tried to keep himself and his audience on a logical one-way track to a single and inevitable destination.

Contrast with this the organization and procedure of Judge Douglas' public addresses. In all five of the speeches studied, the Judge organized his material topically and in four of them he divided his conclusions. Three times his conclusion was a double one, and once he presented a threefold plea to his audience. Our point is not that the Judge considered too many topics; Mr. Lincoln spoke on just as many. However, Douglas frequently failed to subordinate lesser ideas to one dominant theme; he often gave equal weight to two or three pleas; it is possible that this practice confused his listeners. Undoubtedly, the Little Giant's impassioned oratory was immediately persuasive and effective. But as people walked and drove homeward from political rallies in the dusk of a prairie evening, it is possible

[13] *Ibid.*, I, 599–612.

[14] Albert J. Beveridge, *op. cit.*, IV, 213.

that his first magnetism was bedimmed by this confusion of his issues.

In the great Kansas-Nebraska bill speech, the Senator divided his material under eight distinct topics and did not link these topics with more than ordinary care. He proceeded in this address toward a triple goal or response: (1) There is a need for territorial organization, (2) We must stand on the principles of self-government, (3) We must have no sectionalism.[15]

The Judge considered six separate topics in his last speech in Congress. Again, his conclusion was not a single one; it was divided: (1) I am willing to compromise and (2) We must save the Union.[16]

In only one of these speeches did the Judge reach but one conclusion, and that was a relatively personal one in the Freeport debate: "Mr. Lincoln is an Abolitionist." [17]

As Illinois folk thought over the speeches they read in the *Springfield Register* and in other Democratic organs, as they built up their fires and ate their evening meal of corn pone or potatoes and pork ("mighty poor blessings" as young Abe once remarked after Tom Lincoln had returned thanks), did these people remember Judge Douglas' *ideas* or did they hear again his deep, vibrant energetic tones? The *Weekly Jacksonville Sentinel,* on the death of one of Jacksonville's favorite sons in 1861, commented on Douglas' oratory:

> Besides he had great elocutionary power—a voice clear and strong ringing like a trumpet or rolling like thunder at once commanding and inspiring the listening thousands that hung on his lip—a good modulation and excellent emphasis, a mode of gesticulation, correspondingly appropriate, and a flow of words that never faltered or gave an uncertain sound . . . [18]

Perhaps Mr. Milton's comment is less prejudiced:

> And then there was a peculiar fascination to the voice of Douglas, a quality it did not lose with passing years. While not a loud talker, his tones were marked with a deep, vibrant energy and were effective not only in the legislative hall but also in the open air, where his voice would rise and fall with the fluctuations of the winds, seeming to have the effortless volume of a great organ tone. Round, deep, and sonorous, his words reached his remotest hearer and yet did not come as an ear-splitting tempest upon those immediately at hand. [19]

[15] Clark E. Carr, *Stephen A. Douglas,* (Chicago, A. C. McClurg & Co., 1909), pp. 187–217.

[16] *Ibid.,* pp. 252–275.

[17] J. G. Nicolay and John Hay, *op. cit.,* I, 313–329.

[18] *Jacksonville Sentinel,* (Jacksonville, Illinois. June 14, 1861).

[19] George Fort Milton, *op. cit.,* p. 3.

This magnetism of Douglas was a part of his personality. Milton tells us that Douglas' presence in a town for even a few hours was a "campaign tonic." [20] Is it possible that when voters tried to remember a clear-cut Democratic issue, the issue was confused and beclouded with the irresistible platform manner and voice of the Judge?

On the other hand, is it possible that Lincoln's unswerving logic and inescapable singleness of purpose scored the winning points when these political bouts were refought about a hundred homestead firesides? When Mr. Lincoln was urged, during the debates, to treat the subject more popularly, he answered, "The occasion is too serious, the issues are too grave. I do not seek applause, or to amuse the people, *but to convince them.*" [21] The partisan *Illinois State Journal* described Lincoln as "an able, *logical* and hightoned debater." [22] The *Alton Telegraph,* as early as 1840, when Mr. Lincoln was campaigning as a Whig elector for Harrison, carried this comment: " . . . his speech, which although *highly argumentative and logical,* was enlivened by numerous anecdotes, was received with unbounded applause, and left a very favorable impression on the minds of his auditors." [23] It is argued in many quarters that the newspapers of the period were too biased to report political speeches accurately. These comments, however, probably carry enough truth to permit us to accept them in part at least.

Perhaps these two striking dissimilarities between Lawyer Lincoln and Senator Douglas, the Lincoln reliance upon logic and unified appeal in sharp contrast to the Douglas dependence upon platform manner and elocutionary power, account, in part, for the delayed reaction of an electorate in the final expression of public opinion at the polls.

The men themselves, *les hommes mêmes,* are reflected in these differences. Douglas, impetuous always, plunged headlong into a brilliant, polished, apparently finished discourse; he handled his topics with ease and charm and fluency. On the other side of the platform is the slow and methodical Mr. Lincoln, covering only a topic or two, and doing it with less flourish, but with more searching explanation, with more painstaking reasoning, with more evident sincerity and

[20] *Ibid.,* p. 185.

[21] Daniel Kilham Dodge, *Abraham Lincoln: The Evolution of his Literary Style,* (University Press, Champaign, 1900), p. 34.

[22] *Illinois State Journal,* (Springfield, Illinois. Oct. 12, 1858).

[23] *The Telegraph,* (Alton, Illinois. April 11, 1840).

humility. Probably the differences of character displayed in the organization and appeal of their speech materials will at least help to explain a third significant contrast in psychological style.

Only twice in these eight speeches did Mr. Lincoln resort to antagonizing one part of his audience to gain the acceptance of another section. We must conclude that all of the speeches on the slavery question and on the Civil War antagonized southerners and other Democrats. In the temperance speech the lawyer angered and aroused his religious and clerical audience when he remarked: "In my judgment such of us as have never fallen victim (to alcohol) have been spared more by the absence of appetite than from any mental or moral superiority over those who have." [24]

The President's expressed hope for a reasonable reconstruction plan did not find favor with many loyal Unionists who listened to the last public address: "We simply must begin with and mold from disorganized and discordant elements. Nor is it a small additional embarrassment that we, the loyal people, differ among ourselves as to the mode, manner, and measure of reconstruction . . . Important principles may and must be flexible." [25]

Abe Lincoln antagonized only because he stated his principles as he saw them, but he did not go out of his path to antagonize any man or group. It was "fitten," as he himself might have put it, that a man of his slow, deliberate, searching bent should shrink from provoking his fellow-men.

However, it was equally apropos for the fiery little Judge to make the most of every occasion to do what seemed expedient. He lost no chance to defend himself and his policy at the expense of others. The Democratic *Jacksonville Sentinel* reported: "He had a good flow of raillery and was quick at repartee. He was eminently endowed with the dangerous gift of ridicule, and no man knew better how to overwhelm an antagonist with torrents of abuse." [26] And antagonize he did, eighteen times in these five speeches.

A part of the reply to Chase and Sumner is found in Douglas' Kansas-Nebraska bill speech:

> It will not do for the senator to say that he was not a party to it (coalition which elected Sumner), for he thereby betrays a consciousness of the immorality of the transaction without acquitting himself of the responsibilities which justly

[24] J. G. Nicolay and John Hay, *op. cit.*, I, 57–64.
[25] *Ibid.*, II, 672–675.
[26] *Jacksonville Sentinel*, (Jacksonville, Illinois. June 14, 1861).

attach to him. As well might the receiver of stolen goods deny any responsibility for the larceny while luxuriating in the proceeds of the crime, as the senator to avoid the consequences resulting from the mode of his election while he clings to the office.[27]

In establishing the Mexican boundary as he spoke on the Mexican war and the annexation of Texas, Douglas was interrupted by John Quincy Adams: "I never said that our title was good to the Rio del Norte from its mouth to its source." Douglas quickly replied: "I know nothing of the gentleman's mental reservations. . . ."[28]

Could it be that the main issues of Douglas' addresses were further bedimmed by his comparatively frequent lapses into phillippics? Did Mr. Lincoln's logical arguments stand more re-talking and re-thinking because they were free from personal invective? It is true, of course, that Lincoln challenged his opponent in campaign and debate and made charges against his opponents, but very little real antagonism crept into his speeches. Was it starkly simple logic, single in purpose and antagonizing only in its truth, that finally won for Abe Lincoln over the somewhat confusing and not infrequently fiery oratory of the Senator?

It took nearly twenty-five years for Mr. Lincoln's logic to nose out Douglas' popular arguments. The Senator espoused popular sovereignty early in his career and refused to abandon it for a question involving moral right or wrong. Public opinion finally caught up with logic and then the states' rights platform was edged out of the political running. States' rights was no longer the expedient campaign issue. Perhaps logic wears better than expediency in crisis. In any event, Lincoln and logic went into the White House together in March of 1861.

A logical presentation of material, it is true, grows out of a mode of experience. It is equally true that the same mode of experience contributes to the techniques of an oral style. Transitional phrases, the spacing of an argument, allusion to familiar literature, the use of simple words and of pronouns: all these technical factors of style are directly proportional to a speaker's experience.

As an integral part of his logical organization of material, Mr. Lincoln came naturally by his consistent use of transitions. He relied almost entirely upon transitional phrases and sentences to obtain unity and coherence in his speeches. All the signposts pointed in one direction, and the destination was just what the first marker said it

[27] Clark E. Carr, *op cit.*, p. 212.
[28] *Ibid.*, p. 165.

would be; transitions kept both speaker and auditor on a one-way road to the very end.

In the Galesburg debate Lincoln marked the way boldly: "The next thing which I wish to discuss . . . ;" "So, again there is another . . . ;" "Now, a few words in regard . . . ;" "I ask his attention also to the fact . . ."; "After all, the question still recurs upon us . . ."[29] And at Cooper Union Mr. Lincoln provided careful markers: "But, so far . . ."; "Now, it so happens . . ."; "And now, if they would listen . . . ;" "Bearing this in mind . . . ;" 'But you say . . . ;" "Again you say . . . ;" "And then it is to be remembered . . ."[30]

In marked contrast to Lincoln's marking of the way, Douglas, with his topical development of materials, did not guide himself or his auditors so meticulously. Moreover, his comparatively few transitions were not those of progression, as were his opponent's. Sixty-five percent of Lincoln's transitional words are those of progression: "then," "now," "again," "however." Only twenty-nine percent of the Judge's comparatively few transitions are of progression; the others are merely linking words: "this," "these," "but."

It may well be that this use of transitions, the careful linking of what had gone before with what was yet to come, helped the Illinois farmers to review Honest Abe's arguments just as he had presented them. His ideas followed one another naturally and inevitably, and it mattered not who thought them over; each piece fitted just as reasonably into place for farmer Hanks as it had for lawyer Lincoln.

A clear, logical style, free from antagonism, and leading to only one conclusion was not and never will be enough to make an effective speech. A fickle public remembers only those arguments which are emphasized. Any argument is more effective if it begins or closes a speech. When an argument is placed in the middle of a speech it, like the meager filling of a bulky sandwich, is all too often lost.

Abe Lincoln took no chances on losing a good argument. He consistently placed his most important arguments at the end of a speech and devoted a relatively long time to their development and discussion. The last half of the short farewell is given over to asking for, and commending to, the care of the Divine Being.[31] Over half the

[29] J. G. Nicolay and John Hay, *op. cit.*, I, 437–450.
[30] *Ibid.*, I, 599–612.
[31] *Ibid.*, I, 672.

lines in the Gettysburg address are used to say that the living must be dedicated to the ideals for which the dead fought; sixty percent of the time given to one final plea.[32] One point out of nine in the Galesburg debate occupied more than a third of Lincoln's time at the end of his speech.[33] Emphasis through the great length of a closing argument is definitely a Lincolnism.

Compare with this Steve Douglas' practice of opening a speech with a lengthy history and frequently closing with an equally long phillippic or hortatory appeal. In the great Kansas-Nebraska speech, he did all three of these things; he encompassed his real arguments with a wall of history, attack, and exhortation.[34] Again, when Douglas spoke on the Lecompton Constitution, he began with history and closed with a mild attack and hortatory appeal.[35] Only in the Freeport debate, when he came before his constituents, did he begin immediately with his issues.[36] Douglas tended to obscure his most valuable arguments by placing them poorly.

Men who talked politics across their split-rail fences or around the whiskey barrel at any general store, hog-calling, or barn-raising, or in the smoky coaches of the old Illinois Central,—these men could remember Lincoln's arguments because he had hammered at them first and last with the principles for which he stood. But the same men and their wives, for women, too, discussed the slavery question at their quiltings and church sociables and infares and over the neighborhood births and laying-outs,—these men and women started to discuss the Judge's issues, but once they had recalled his habitual states' rights contention, the rest of his discourse was likely to be lost in a maze of verbiage. It is interesting to note that in the speeches studied, Douglas, on an average, talked over three times as long as did Lincoln. It must have been easier then, as it is now, to remember a prominently placed Lincoln argument than to have to pick out an equally strong Douglas point.

Let us suppose that a family group gathered around the supper table could remember Mr. Lincoln's complete logical argument and could cite only Judge Douglas' plea for popular sovereignty. Maybe the head of the family, and *he counted* back in the days when Pa

[32] *Ibid.*, II, 439.

[33] *Ibid.*, I, 437–450.

[34] Clark E. Carr, *op. cit.*, pp. 187–217.

[35] *Ibid.*, pp. 218–234.

[36] J. G. Nicolay and John Hay, *op. cit.*, I, 313–329.

did all the voting, believed in states' rights. Might not Ma add her bit to the menfolk's talk even if she could not make her mark on a ballot? She might take the family Bible down from the mantelpiece, hold the Book in the firelight and laboriously trace out with moving lips and pointing forefinger the very words that Abe Lincoln had used that afternoon. And maybe she added, "Pa, we can't git away from it. It's right in the Good Book—'A house divided against itself cannot stand'."

And Pa, who probably took his Baptist camp meetings noisily and seriously, or his Presbyterianism calmly and irrevocably, might reply, "Yes. The Little Giant's clear on popular sovereignty, but right's right and wrong's wrong. Old Abe's got 'em there."

And Old Abe had them there when he said, as he did at Galesburg and before: "Now, I confess myself as belonging to that class in the country who contemplate slavery as a *moral,* social, and political evil . . . You cannot institute any equality between right and wrong."[87]

He knew that the question had grown from one of expediency, free state or slave to maintain a balance of power, to one of morality: is slavery *morally* right or wrong? Lincoln had evidently realized early in the slavery controversy that the whole problem would eventually resolve itself, as problems have a way of doing down through the ages, into one of right and wrong. Mr. Lincoln was an astute politician. Judge Douglas lost his opportunity to become a man of the ages. He did not change his tactics. He still fought for the expedient measure of a past campaign. Abe Lincoln did not have to change his approach. He had always recognized the moral fiber of the common people.

Mr. Lincoln alluded to that which fell within the ken of his listeners on an average of over two and one-third times in each of these eight speeches. These allusions were all to the Bible. Douglas, in direct contrast to this oral practice, averaged but one allusion in each speech. We can conclude, then, that Abraham Lincoln built up his spoken style through homely allusion more than twice as frequently as did Douglas.

Whenever he alluded to the Bible or to other sources familiar to the prairie folk, Mr. Lincoln alluded to his own life as well. He was a man of the ages which had produced that literature. Mr. Douglas did not allude to literature of the ages; he did the expedient thing:

[87] *Ibid.,* I, 442.

he quoted men of the hour. The Judge was ever alert, a man of his hour.

Still another facet of style offers sharp contrast when the Douglas and Lincoln approaches are considered. If we agree that words derived from the Anglo-Saxon are generally simpler than Latin-derived ones, it is true that Lincoln used more simple words than did Douglas. However, Table I shows clearly that both men used a relatively large proportion of Latin-derived words. Lincoln did use about ten percent more simple words than did Douglas, and this may be significant. Many of the Illinois farmers had had as little or even less "book-larnin' " than Abe Lincoln, and they probably followed his comparatively simple speech more easily than they grasped the ideas that Douglas clothed in sonorous but "hifalutin" language.

Pronouns are simple words readily understood by any man. "I," "me," "mine": man grows up with these, and he learns to recognize "you" and "we." A speaker's sincerity is sometimes evidenced and measured, at least in part, by his usage of pronouns of the first and second person. Chart II indicates that Lincoln used more personal pronouns than Douglas, and that "we" outnumbered "I" in sixty-three percent of his speeches. The same chart shows that Douglas' "I" outnumbered all other pronouns in one hundred percent of his speeches. Was Lincoln more sincerely and unselfishly interested in a common good?

Lincoln always worked toward logical organization. He used careful signposts to a predestined and well-emphasized destination. He strove toward his end with homely allusion, workaday words, and "with malice toward none." Lincoln won, not in an hour, but in an age.

I do not attempt or intend to indict Judge Douglas or his oral style. I want to find the answer to one question: Why did Lincoln finally win when the cards seemed stacked in Douglas' favor? My original premise is that at least part of the answer must lie in the speech styles of the men. These few marks of style in the spoken word are the answers that have so far come to light. They indicate, not why Douglas was an inferior speaker, for he was not, but rather why Lincoln was eventually more successful among the common folk of the Illinois electorate.

Perhaps Lincoln's very lack of spectacular and early success gave him the time and sympathetic understanding necessary to the building of logical, simple, malice-free arguments. By the same token, perhaps it was Douglas' rapid and brilliant rise to fame and power

that forced him to be expedient, to live for the hour, to sacrifice much reflective thought and action. On this score, Milton comments:

> Douglas' friends insisted that the time had come for him to make a bid (for the presidency). Theirs was the initiative, and from this time (1849) until his death Douglas' own ambition was a less controlling force than was his

CHART I: WORD DERIVATION

LINCOLN: Speech	Anglo-Saxon	Latin	French	German	Greek	
Temperance (1842)	52.9	42.3	1.6	2.3	.8	
House-Divided	54.5	37.2	.8	4.3	3.1	
Galesburg debate	63.8	26.9	1.9	1.9	5.26	
Cooper Union	55.9	38.5	1.3	2.56	1.7	
Farewell	62.0	28.0	1.0	2.0	6.0	
Gettysburg	62.0	32.0	1.0	4.0	1.0	
Second inaugural	56.5	36.7	3.9	.9	1.9	
Last public address	62.0	31.7	2.8	1.4	1.9	
Average	58.7	34.16	1.78	2.42	2.71	(99.77)

DOUGLAS: Speech	Anglo-Saxon	Latin	French	German	Greek	
Mexican war	50.4	37.8	6.7	3.3	1.6	
Kansas-Nebraska	45.3	44.0	4.0	4.0	2.6	
Lecompton Constitution	50.3	40.4	3.8	1.5	3.8	
Freeport debate	60.3	31.2	1.7	3.4	1.1	
Last speech in Cong.	40.5	44.5	6.0	1.3	7.4	
Average	49.36	39.58	4.44	2.70	3.30	(99.38)

> friends' ambitions for him . . . His friends . . . adored the Little Giant and believed that there was no place he could not fill. With them *here* was always the place for Douglas and *now* was always the time.[38]

More than this, Douglas was not a well man. He had much to do as a state and national party leader, and frequently he must have thought his time for accomplishment might be limited. We read that his throat needed attention almost every year; at times his vocal cords were seriously affected. He was ill on his way to the West in 1832, and during his public career he was forced to spend prolonged periods in bed in 1848, 1850, and annually after 1856.[39] In 1855 he submitted to an operation and wrote of it to a friend:

> Doct. Ackley performed his first operation day before yesterday. The passing of an instrument down the throat and some distance into the wind-pipe, with the view of injecting nitrate of silver into the ulcerated parts, is not en-

[38] George Fort Milton, *op. cit.*, p. 79.

[39] *Ibid.*, pp. 5, 42, 77, 209, 277, 289, 390–91, 452, 495.

joyable, although not a very painful operation, if it did not stop your breathing for a few minutes. The next step is to cut off the nerves or lower Pallet and after that to cut the tonsils. Doct. Ackley thinks he will put me in condition to travel in less than two weeks, although I would not be of much account in a senatorial fight for some time.[40]

CHART II: DIRECT DISCOURSE

LINCOLN: Speech	First person I	we	total	Second Person	% of all words
Temperance	13	39	52	6	1.05
House-Divided	9	41	50	0	1.63
Galesburg debate	187	50	237	31	2.5
Cooper Union	42	86	128	73	1.55
Farewell	15	0	15	5	10.0
Gettysburg	0	14	14	0	5.05
Second inaugural	2	10	12	0	1.5
Last address	41	40	81	7	3.5
Average					3.35

DOUGLAS: Speech	First person I	we	total	Second Person	% of all words
Mexican war	70	56	126	0	2.71
Kansas-Nebraska	299	41	340	53	1.83
Lecompton Const.	131	58	189	89	1.86
Freeport debate	209			130	1.9
Last speech	185	137	322	55	2.47
Average					2.15

Is it not possible that the precarious condition of his health stimulated Douglas to act expediently?

Our thesis is not that Lincoln was a greater speaker than Douglas. As families climbed into creaking wagons and jolted out of town, with their luncheon baskets emptied after a long day, it is likely that fathers and mothers agreed, across nodding young heads, that Judge Douglas had made a "powerful larned speech." And to the white-clad, well groomed Senator would go the hour's laurels.[41] But a month or two later, when father cast the public ballot, Mr. Lincoln's main argument was the one remembered by the prairie voter.

In 1858, when state legislatures elected United States senators, Douglas was returned to Congress. Had the electorate spoken with no intermediaries, as it speaks today, Lincoln almost certainly would have been the Senator from Illinois.[42] Mr. Lincoln evidently had the

[40] *Ibid.*, p. 5.
[41] *Ibid.*, p. 320.
[42] Albert J. Beveridge, *op. cit.*, IV, 336.

people with him. Did they see, better than their elected legislators, the agelessness of their candidate? Was Lincoln, at that relatively early date, their man of the years and Douglas only a man of the hour of speech?

Granted that Lincoln's party majority was a small one in 1858, the fact that he had that majority at all is significant. The effect of his mode of experience was becoming apparent. Perhaps a more tangible force than fate put Lincoln into the White House.

Stark logic, unswerving purpose, freedom from personal antagonism; these and a simple, familiar direct style have made Mr. Lincoln more than just another effective speaker. He has become an expression of his age, a voice of a country finding and uniting itself. Douglas, a spectacularly brilliant speaker in his own hour, has no claim to fame now because of a Gettysburg Address or a Second Inagural. A composite of sixty-five lists of famous speeches studied today includes seven Lincoln speeches and only two addresses by Douglas.[43] Does this indicate further that Lincoln, through his speech, is a man of the ages? May it follow that Douglas' speech pronounced him a man of the hour? Were these oral patterns, inevitably determined by modes of individual experience, responsible in part for the positions of Lincoln and Douglas in history?

It is not for us to judge, but we may question. Which oral style has best endured? That we know. And why? That we can but conjecture after study. And in answer we can but offer what we have found.

Dr. Mildred Berry has concluded:

> From the meaningful experiences of his life, Lincoln evoked a literary style. It was no accident. It was achieved by no magical formula. A rapier-like logic and clarity, a Carlylean earnestness, a simplicity in presentation: these were the vehicles by which a noble mind found expression.[44]

To this conclusion we can add but one statement: a logical unity of purpose and a familiar simplicity of style: these marks of style distinguish the speech of Lincoln from that of Douglas.

When truth has a final hearing, there will be other and equally suggestive measures of distinction. We have discovered only part of the evidence. Perhaps new proof will point even more significantly to the thesis: Lincoln, man of the ages; Douglas, man of the hour.

[43] Hugo E. Hellman, *The Greatest American Oratory*, Q.J.S., vol. xxiv, 1 (Feb., 1938), 36–39.

[44] Mildred F. Berry, *Abraham Lincoln of Sangamon: The Evolution of an Oral Style*, (Accepted for publication, 1937), p. 31.

ESSAY-COLLECTIONS IN COURSES IN PUBLIC SPEAKING*

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WHEN President Wichelns asked me to discuss the uses of essay-collections in courses in public speaking he cautioned me to make no more than passing mention of their contribution to the general education of the student. I hereby make that passing mention. I am quite content to forbear laboring the point because it seems to me that we are pitching our expectations at an absurdly low level if we are to believe that a single book of essays can constitute a significant part of a student's education. Possibly the undergraduate's reading is so limited that to add even a trivial assignment will be to make a major addition to his total, but we ought not to assume that this is the case.

You are all no doubt familiar with the collections produced in such numbers by our colleagues in the English departments, and in lesser numbers by our own associates. Some compilers strive for timelines, drawing chiefly on contemporary magazine articles (this type of book has the advantage, to editors and publishers, of requiring frequent revisions). Others ransack all the literature pertinent to the plan of the volume, aiming at the presentation in convenient form of what might be termed the classics of the subjects represented. The books are usually arranged by topics, or under heads denoting broad fields of human interest, and there is an editorial apparatus of notes on the authors, questions for discussion, and bibliographies of additional readings. How are such collections used in courses in public speaking, and what advantages are claimed for them?

Any discussion of techniques to be employed in a course must be preceded by a statement of objectives. The minute we attempt to define the objectives of a course in public speaking we become involved in the most controversial issues of our profession, and indeed of education generally. To avoid re-opening all the old questions which have not, and probably cannot, be solved, I shall simply define the type of course I have in mind, and omit any defense of it. I assume that the objective of training in public speaking is to increase

* Read at the New York Convention, December 30, 1937.

skill in the presentation of ideas to audiences. The delivery of prepared speeches occupies most of the class time, and such topics as the collection and organization of material, the analysis of problems, adaptation to audiences, and delivery receive special attention.

In connection with the preparation and delivery of formal speeches, it is asserted that the readings will suggest topics, that they will introduce students to the major problems of public discussion, that they will give a limited understanding of some of these problems, and that they will stimulate a desire for more comprehensive knowledge. It is also said that both the instructor and student will be better equipped to criticize each speech if the whole class has the common background provided by a group of essays dealing with one topic. To this imposing list a number of rejoinders may be made. For the average student the essays will not be points of departure for further reading. They will constitute both the beginning and the end of the reading, so that the speeches delivered will be either re-hashes of the essays, or the usual half-baked personal ideas of the speakers—which is precisely what one would get without the essays. Good students will investigate their subjects adequately without prodding, and the others will not be aware of the prodding. Moreover, unless the instructor is more arbitrary than most of our kind-hearted and rather easy-going associates, only a limited number of the class will actually deal with the problems assigned. A varying number will insist that they haven't the slightest interest in war and peace, or characteristics of Americans, or whatever is on the schedule, but have a burning desire to speak on the organization of the school band, or sponge-fishing in the Bahamas, or the system of traffic control in Cleveland. The instructor, remembering that adequate motivation is a first desideratum, agrees that the men ought to speak on what really interests them, and presently finds himself listening to the usual hodge-podge of speeches. Finally, even if most of the members of a class elect to deal with the assigned topic, I doubt whether the criticism of either the instructor or the students will improve. A course in public speaking provides two opportunities for criticism. The instructor inspects written material submitted by the student as evidence of adequate preparation, and immediately after the delivery of the speech the members of the audience express their opinions. Knowledge of the subject rarely determines the quality of comment from the audience, because limitations of time forbid a searching examination of basic assumptions. Expression of general reactions, with occasional objection to a particular argument, is all that can be expected. Theoret-

ically the instructor has ample time to bring detailed knowledge of a subject to bear when inspecting the written analysis submitted by the student, but if all he knows of, for example, labor problems is what he has picked up from a group of essays he will do well to rest his criticisms on the canons of logic and of common sense.

It is also argued that the essays can be profitably employed on those days (usually few in a standard course) devoted to impromptu speaking. This is true if the instructor questions shrewdly to test the capacity of his students to understand a reading, to criticize the arguments advanced, and to develop a theme with some imagination plus critical acumen. But most instructors are too lazy (I should say if feeling uncharitable) or too busy (as I shall say before this audience) to devise such questions, and after hurrying to class toss out such gems as: "What is your opinions of Huxley's essay?" or "Discuss Conant's notion that difficult examinations are necessary." The students soon learn that the primary purpose of such days is to give every man present an opportunity to appear on the platform, and the disciplinary value of the essays disappears.

Finally, the collections can be used to provide specimens for analysis of composition. If the collection consists of speeches (many instructors are using the magazine *Vital Speeches* as a substitute) they may be subjected to typical rhetorical analysis, and even if the essays were written to be read, they may still be used to illustrate most of the techniques of composition. True, again; but how many hours in an undergraduate course in public speaking can be devoted to such work? Ordinarily one must be working with an advanced group before much time can be devoted to exercises of this kind.

You will no doubt conclude that I doubt the value of essay-collections. I should be reluctant to leave you without qualifying that conclusion. After all, friends of mine have edited such volumes and other friends will edit such volumes in the future. You will note that most of my adverse comments have referred to the actual procedure of the average fallible instructor. But there is no reason why the essays should not contribute much if the instructor is willing to regard them, first, as an integral and important part of his course, and second, to spend the time necessary to insure their effective utilization. Casualness is one of the curses of instruction in public speaking. It is so easy for both instructor and student to make a passable showing without any attempt whatsoever at intellectual discipline. If you are willing to discipline yourself, to give a course that is tightly knit, to lay out a program to which you adhere closely, you

can use essays effectively; but if you prefer a loose, undisciplined course (and they have their advantages) with chief emphasis on the impromptu use of every trick that seems calculated to be helpful to each student at any given time, shun them. If you wish to use them, decide precisely why. If you regard them as primarily suggestive and stimulative, you will want a collection devoted almost exclusively to current material, but if you think of them as actually contributing significantly to the background of the student you will want a collection that brings together from all ages substantial treatments of the major themes of public discussion. Adhere rigorously to every assignment that calls for their use, and be unperturbed by the protests of students. Only by such heroic measures can you prevent the essays from becoming unconsidered trifles, deemed by the students to be included in the syllabus in an attempt to lend academic respectability to the course. Incidentally, if that is your motive for using them, seek worthier methods.

THE FOUR-MINUTE MEN

CEDRIC LARSON, *Library of Congress*

and

JAMES R. MOCK, *National Archives*
Washington, D. C.

RECOGNITION of the important part played by the Four-Minute Men, the official World War organization of speakers in a special division of the Committee on Public Information, in "holding fast the inner lines,"[1] to use President Wilson's phrase, has been somewhat overlooked by historians of the Wilsonian era.

With the establishment of the National Archives in Washington, a vast amount of heretofore inaccessible documentary source material on the World War is now in process of being made available to researchers. Scattered throughout the records of the various wartime agencies and establishments occurs in different quantities material

[1] *Complete Report of the Chairman of the [U.S.] Committee on Public Information 1917:1918:1919* (Washington, 1920), p. 21. Cited hereafter as *Complete Report.*

bearing on the Four-Minute Men. Some of this correspondence, for instance, is found in the records of the Committee on Public Information (hereafter termed CPI).

In order to appreciate the historical perspective, it will be necessary to trace briefly the creation of the CPI itself, under whose sponsorship the Four-Minute Men organization was launched.

One week after American entry into the World War, the President, by Executive Order No. 2594, dated April 13, 1917, created the Committee on Public Information, composed of a civilian chairman, Mr. George Creel, and the Secretaries of State, War and Navy.[2] The task facing the new organization was to mobilize the public opinion of America and the world to support the Allied cause. Hence, the objective of the CPI was to reach the greatest number of people through all possible media: the printed page, visual appeals, and the platform.

After the CPI began functioning effectively, it was divided into two sections, domestic and foreign. The domestic section included: division of news, division of civic and educational coöperation, division of production and distribution, the Four-Minute Men, speaking division, division of pictorial publicity, division of advertising, film division, the *Official Bulletin*, service bureau, division of exhibits at state fairs, division of women's war work, cartoon bureau, division of syndicate features, division of business management and division of work with the foreign born. The foreign section had three chief divisions: wireless and cable service, mail feature service and foreign press bureau, and the foreign activities of the film division of the domestic section. The present study is concerned chiefly, however, only with the work of the Four-Minute Men.

According to Mr. Creel's account, the idea of the Four-Minute Men first took shape in the mind of a Mr. Donald Ryerson, of Chicago, who was said to have delivered the first Four-Minute speech, in a theatre of that city.[3] The chairman graphically describes his first meeting with the father of the plan:

> In the very first hours of the Committee, when we were still penned in the navy library, fighting for breath, a handsome, rosy-cheeked youth burst through the crowd and caught my lapel in a death-grip. His name was Donald Ryerson. He confessed to Chicago as his home, and the plan that he presented was the organization of volunteer speakers for the purpose of making patriotic talks in

[2] *Official Bulletin*, Vol. I, No. 1 (May 10, 1917), p. 4.
[3] CPI, *Complete Report*, p. 22.

motion-picture theaters. He had tried the scheme in Chicago, and the success of the venture had catapulted him on the train to Washington and to me.[4]

Upon hearing the proposal and turning it over quickly in his mind, Mr. Creel decided to adopt the suggestion of creating a speaker's service called "Four-Minute Men" and ten minutes later, Mr. Ryerson "rushed out" with the Chairman's appointment of him as its director. The Four-Minute Men division was one of the earliest units of the CPI to be set afoot, as Mr. Ryerson's visit to Mr. Creel was only two days after the formation of this publicity organization.[5] The following statement of policy indicated the objectives of the division:

> The Four-Minute Men is a specialized publicity service giving four-minute talks by local volunteers, introduced by a standard introduction slide furnished by the Government, in the intermission at motion-picture theaters in accordance with a single standard plan throughout the country.[6]

On May 22, 1917, the Four-Minute Men received their *Bulletin No. 1* containing the first formal instructions for delivering their speeches. The opening sentences are worthy of careful note:

> The speech must not be longer than four minutes, which means there is no time for a single waste word.
>
> Speakers should go over their speech time and time again until the ideas are firmly fixed in their mind and cannot be forgotten. This does not mean that the speech needs to be written out and committed, although most speakers, especially when limited in time, do best to commit.
>
> Divide your speech carefully into certain divisions, say 15 seconds for final appeal; 45 seconds to describe the bond; 15 seconds for opening words, etc., etc. Any plan is better than none, and it can be amended every day in the light of experience.
>
> There never was a speech yet that couldn't be improved. Never be satisfied with success. Aim to be more successful, and still more successful. So keep your eyes open. Read all the papers every day, to find a new slogan, or a new phraseology, or a new idea to replace something you have in your speech.

Speakers were urged to have their friends "criticize you pitilessly" so that they might eliminate faults from their delivery. They were cautioned to pay particular attention to the closing parts of their speeches "so that you may not leave your speech hanging in the air." They were warned not to yield to the inspiration of the moment, nor to depart from the speech outline, and to bear in mind that they could only speak 130, or 140, or 150 words per minute. Cliché expressions such as "doing your bit," "business as usual," and "your country

[4] George Creel, *How We Advertised America* (New York, 1920), p. 84.
[5] CPI, *Complete Report*, p. 22.
[6] *Ibid.*

needs you" were declared flat, devoid of force or meaning and therefore to be shunned. "We need your help to make the Four-Minute Men the mightiest force for arousing patriotism in the United States," wound up the initial circular.

In the building up of a nation-wide organization, a Four-Minute Men chairman for each state was chosen, who in turn named chairmen for the local branches in the various communities. Local chairmen were registered in Washington upon written endorsement of three well known local citizens, and when they were approved, were supplied with material and literature from Washington to carry on Four-Minute Men activities in their community.

In the early part of June, 1917, Mr. Ryerson received a commission in the United States navy and entered the training school at Annapolis. The new director of the Four-Minute Men was a Mr. William McCormick Blair, also of Chicago, and the work of intensive organization expanded until it reached from Maine to California. Soon Four-Minute Men were featured regularly at all the intermissions in theatres, besides at meetings of lodges, labor unions and benevolent organizations. Later the point of infiltration of these speakers had reached such a high index that they covered every type of public gathering,—churches, Sunday schools, synagogues, women's clubs, schools, granges, lumber camps, and even Indian reservations. The bulletins of the Four-Minute Men likewise went to hundreds of army officers for "morale talks" to the enlisted effectives. Soon there was an army of 15,000 Four-Minute Men recruited throughout the country, which surged to a crest of 75,000 shortly before the signing of the Armistice. The speakers were largely chosen by the local chairmen, who were CPI representatives in their communities, and the competition for the distinction of being a Four-Minute Man was often keen. Mr. Creel thus comments on the problems of this organization:

> There was pathos as well as humor in many of the incidental happenings. Men of the most unlikely sort had the deep conviction that they were William J. Bryans, and when rejected by local organizations many of them traveled clear to Washington for the purpose of delivering a four-minute speech to *me* in order that I might see for myself the full extent of the injustice to which they had been subjected. Constant changes had to be made in the interests of improvement, and every elimination held its due portion of hurt. Through an effective system of inspection, Mr. Blair managed to keep in touch with each community, and the ax fell heavily whenever a speaker failed to hold his audiences, or injected the note of partizanship, or else proved himself lacking in restraint or good manners.[7]

[7] Creel, *How We Advertised America*, p. 89-90.

Periodically circulars or bulletins were sent throughout America by the CPI to the Four-Minute Men announcing the official subjects for the talks, which show a broad diversity of topics:

Subject for Talk	*Period*
Universal Service by Selective Draft	May 12-21, 1917
First Liberty Loan	May 22-June 15, 1917
Red Cross	June 18-25, 1917
Organization	June 25, 1917
Food Conservation	July 1-14, 1917
Why We Are Fighting	July 23-Aug. 5, 1917
The Nation in Arms	Aug. 6-26, 1917
The Importance of Speed	Aug. 19-26, 1917
What Our Enemy Really Is	Aug. 27-Sept. 23, 1917
Unmasking German Propaganda	Aug. 27-Sept. 23, 1917 (supplementary topic)
Onward to Victory	Sept. 24-Oct. 27, 1917
Second Liberty Loan	Oct. 8-28, 1917
Food Pledge	Oct. 29-Nov. 4, 1917
Maintaining Morals and Morale	Nov. 12-25, 1917
Carrying the Message	Nov. 26-Dec. 22, 1917
War Savings Stamps	Jan. 2-19, 1918
The Shipbuilder	Jan. 28-Feb. 9, 1918
Eyes for the Navy	Feb. 11-16, 1918
The Danger to Democracy	Feb. 18-Mar. 10, 1918
Lincoln's Gettysburg Address	Feb. 12, 1918
The Income Tax	Mar. 11-16, 1918
Farm and Garden	Mar. 25-30, 1918
President Wilson's Letter to Theaters	Mar. 31-Apr. 5, 1918
Third Liberty Loan	Apr. 6-May 4, 1918
Organization	(Republished Apr. 23, 1918)
Second Red Cross Campaign	May 13-25, 1918
Danger to America	May 27-June 12, 1918
Second War Savings Campaign	June 24-28, 1918
The Meaning of America	June 29-July 27, 1918
Mobilizing America's Man Power	July 29-Aug. 17, 1918
Where Did You Get Your Facts?	Aug. 26-Sept. 7, 1918
Certificates to Theater Members	Sept. 9-14, 1918
Register	Sept. 5-12, 1918
Four-Minute Singing	For general use
Fourth Liberty Loan	Sept. 28-Oct. 19, 1918
Food Program for 1919	Changed to Dec. 1-7; finally cancelled
Fire Prevention	Oct. 27-Nov. 2, 1918
United War Work Campaign	Nov. 3-18, 1918
Red Cross Home Service	Dec. 7, 1918
What Have We Won?	Dec. 8-14, 1918
Red Cross Christmas Roll Call	Dec. 15-23, 1918
A Tribute to the Allies*	Dec. 24, 1918

* Each of these topics was covered by a Four-Minute Men Bulletin of sev-

During the intermission at a theatre performance a glass slide threw on the silver screen the following announcement:

4 MINUTE MEN 4
(Copyright, 1917. Trade-mark.)

.....
(Name of speaker)
will speak four minutes on a subject
of national importance. He speaks
under the authority of

THE COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN
WASHINGTON, D. C.

In all fairness it should be stated that there is no evidence that the Four-Minute Men organization was ever employed for partisan purposes by the administration, as a scrutiny of the topics listed above would seem to indicate. In fact, Mr. Creel in testifying before the Subcommittee on the House Committee on Appropriations on June 11, 1918, stated specifically that both Mr. Donald Ryerson and Mr. McCormick Blair, the founders of the Four-Minute Men "had been very active in the Hughes campaign." [8] As for the political use of the speaking organization which might have existed, Mr. Creel said: "I feel that is a very real danger, but quite fortunately those in charge of the Four-Minute Men are of the opposite political faith [Republican] and voted for Mr. Hughes. I feel that that in itself is a balance and a check." [9] It seems safe to believe, then, that the Four-Minute Men were never employed as a political weapon.

Besides the local speakers recruited in each community,[10] a number of special speakers were sent throughout the United States by the CPI under the auspices of the nationwide Four-Minute Men organization. Foremost citizens who had returned from abroad and had actually seen the fighting, were sent about in groups of two or more

eral pages, some were covered by as many as three bulletins; 47 bulletins were issued during the war to the Four-Minute Men; see CPI *Complete Report*, pp. 24-25; *How We Advertised America*, pp. 86-87.

[8] *Sundry Civil Bill, 1919, Committee on Public Information, Hearing before Subcommittee of House Committee on Appropriations . . . in charge of Sundry Civil Appropriation Bill for 1919*, part III, 65th Congress, 2d session (Washington, 1918), p. 4, p. 65.

[9] *Ibid.*, p. 65.

[10] In June of 1918 about 5200 communities were reached by Four-Minute Men.

from coast to coast. Lieut. Paul Perigord, "the warrior priest," spoke to thousands in nearly every state. Other special groups of unusually picturesque and striking background, were sent all over the United States, such as fifty soldiers returned by Pershing, one hundred "Blue Devils" (French veterans), and a regiment of Belgian soldiers who had fought on the Russian front.[11]

Of much importance in a study of this type is the knowledge of the precise method in which the Four-Minute Men were rated as to effectiveness. Besides Mr. Creel's above-quoted remark that "the ax fell heavily whenever a speaker failed to hold his audiences, or injected the note of partizanship, or else proved himself lacking in restraint or good manners,"[12] there exists but scant evidence of the exact way in which speeches were checked. Senator Lawrence Y. Sherman, Republican from Illinois, and an ardent critic of the Wilson policies, gave a brief sketch in characteristic style on the floor of the Senate, how the Four-Minute Men were graded:

> Mr. President, this is the only occasion for the present session that I shall have an opportunity to place in the CONGRESSIONAL RECORD something that has been overlooked, but is of considerable significance. It is a belated report on the "Four-Minute Men." Seeing that the bond bill has gone through and that next month there will be a campaign on for the sale of Government securities, in which the same organization will be used, it becomes important to give this information, so that this machinery may be availed of in like manner for the coming campaign.
>
> The author of this is now abroad in the service of his country. Mr. Creel was the author of this delectable document. It is headed, "(4) Minute Men (4) Copyright 1917." The figure "4" is inclosed in a circle on both the right and the left, and the words "Minute Men" between the two. Below is the expression "Report on speaker." Here is the way the matter is classified, this is the method of presenting the subject: "Name of speaker;" "date of speech;" "subject of speech;" "spoke for....minutes;" "speech was....good." Then, after the word "good," is a square similar to that on the selective primary ballot in some states, in which the intelligent voter can mark his choice. "Speech was....good;" then a square for marking; then the word "Fair;" then another square for marking; then follows "Bad," with another square. Therefore one is limited to the same space in expressing his sentiments by marking an "X."
>
> Below are the plans and specifications. On the left hand of each notation is a square, so that the person making the report can mark it up. First, "Not loud enough." Not many Senators would be checked up improperly on this specification; second, "Not forceful;" third, "Did not know subject;" fourth, "Bad language;" fifth, "Remarks offensive." These are the demerit classifications in which it steadily goes from bad to worse.

[11] *Sundry Civil Bill*, 1919, part III, *op. cit.*, p. 5.
[12] *Supra*, footnote 7.

On the other side are merit specifications, with a square before each for marking: "Put it across;" "Well received;" "Good applause;" "Made big hit;" "Did not appear." This appears to be the crowning calamity as well as the high flood of good fortune of the entire collection. "Please put 'X' in square or squares which are most applicable to speech. Please criticize frankly and freely. * * * Until further notice, speaker should report at....o'clock. Sign name and theater."

"Signed....., manager."

This was the blank sent out to all of the moving-picture shows and theaters in the United States where the Four-Minute Men appeared for the manager to report the kind of performer the Four-Minute Man was.

I can imagine that under the head "Put it across" there are many optimistic reports made. I can well understand "Received raptures of applause of the audience."

"Made a big hit." I can imagine that many times that was reported favorably. Generally speaking, the Four-Minute Men were a very useful collection. I intended at the time I made some remarks some months ago on this subject to include this, but unfortunately I had mislaid it and could not incorporate it at that time in the body of my remarks. So now I embrace the opportunity to perfect the comments I submitted at that time on this question. It would have been unfair to have left out this, because it is one of Mr. Creel's masterpieces and ought to be preserved in the gallery among other national celebrities.[13]

The lone rejoinder of Mr. Creel toward this senatorial speech was:

Notwithstanding the nature of the work, the infinite chances for blunder and bungle, this unique and effective agency [Four-Minute Men] functioned from first to last with only one voice ever raised to attack its faith and efficiency. As this voice was that of Senator Sherman of Illinois, this attack is justly to be set down as part of the general praise.[14]

As for the speeches themselves, fortunately there are a number of "Illustrative Four-Minute Speeches" preserved in the bulletins of the Four-Minute Men. Space will not permit giving more than one such model speech. Bulletin No. 41, dated October 15, 1918, for use from October 27th to November 2nd, 1918, had for its subject "Fire Prevention," and one of the illustrative four-minute speeches given herein is worth citing:

"MENTAL MOVIES"

Have you a good imagination?

Let us see.

You have been looking at some moving pictures, and now I am going to show you two or three *mental movies*. Please fix your eyes upon the bright

[13] *Congressional Record*, Vol. 57, Part 5, 65th Congress, 3d session, Senate (Washington, 1919), pp. 5006-5007.

[14] Creel, *How We Advertised America*, p. 85.

spot on the screen and try to imagine the pictures that I shall describe, for they are all of them real.

The first one shows a big grain elevator. It contains about a million bushels of grain—the entire crop from 38,000 acres. It is ready for shipment abroad. A fire breaks out in the night in a pile of oily rags that some one has carelessly thrown into a corner. You can see how furiously the great elevator is burning. All of that grain is going to be destroyed, and at the same time millions of people in Europe are on the verge of starvation. This burning grain would have saved whole towns.

Here is another picture: A workman in a great New Jersey warehouse lights a cigarette and throws the burning match upon the floor. He knows better, for there are "No Smoking" signs around the building, but he is willing to "take a chance." There is chlorate of potash on the floor and it begins to blaze. The workman rushes out and saves his own life, but there is a tremendous explosion which is felt in several States, and vast quantities of supplies, urgently needed for use in France, are totally destroyed.

Here is still another picture: This is a woman whom you know. She has been ironing with an electric iron. The telephone rings and she leaves her ironing-board without turning off the current. She knows better, too, but she thinks she is coming right back. And then a caller comes, and she forgets all about the iron. Presently she and the caller leave the house together. The iron gets hotter and hotter. After awhile the board is on fire, then the kitchen, then the house. There is a strong wind blowing, and as you can see the fire has already spread to several other houses. It will cost money to rebuild those houses—money that might have gone to the Liberty Loans or the Red Cross, or some other war purpose. It will take labor and building materials which should have been used for building ships. Altogether, it is a bad piece of business.

I could show you a good many other pictures. Perhaps we might see ourselves in some of them; but they all would prove how carelessness causes fires, and how fires hinder our great fight for the liberty of the world. Our country calls upon us to exercise care now as we never did before. We must win this war as quickly as possible, and every one of the fifteen hundred unnecessary fires that break out each day postpones our success.

What are we going to do about it? This is a matter of life and death, and as we are really in earnest, we must help America in every way in our power. Preventing unnecessary fires is a big way to help. It means that we must watch ourselves, that we must form new habits of carefulness with fire, that we must instruct our children, and, particularly, that we must clean up our own premises, outside and inside, from the basement to the roof, removing every fire hazard, such as piles of old papers, clothes or lumber.

America at war needs every ounce of her energy and resources.

It is criminal to cause hazards. It is unpatriotic to neglect them.[15]

The Four-Minute Men discouraged the use of flowery and bombastic oratory, containing purplish passages of verbiage. The following excerpt shows how this was pointed out to speakers:

[15] *Four-Minute Men, Bulletin No. 41,* Oct. 15, 1918, p. 11.

THE WRONG IDEA

Take as an example of strong rhetoric that appeals only to those already more than convinced, a speech which was submitted to us for approval. An excerpt follows:

"While the attainment of the complete surgery of this dread disease may be contemplated with satisfaction, yet such result will fall far short of full and final compensation for the deliberate and dastard wrongs committed upon innocent victims of German treachery and design. The bottomless pit itself is not deep enough to hold the crimes so perpetrated, and when the rolls thereof shall have been written the totals will be paralyzing to the minds of men and the indignation thereat will rise to such heights that blindfolded Justice herself will demand and insist upon the ultimate human penalty established by both law and religion, 'an eye for an eye,' 'a tooth for a tooth,' and 'blood for blood.'"

We are unable to recognize any relation between thoughts as expressed above and the inspiring sentiments that breathe through every word uttered by our President.

Nor are we reminded of any material in our bulletins that bears remotely on this speech. The bulletins are issued as a guide to text matter, thoughts, and connotations . . . .

In general, we believe that in fighting for the right understatement, or at least a statement only of patent facts, will convince those who require argument more readily than "doubting disputations" . . . .[16]

Owing to the singular success which the Four-Minute Men enjoyed, the movement spread onto other levels. In many states, women's divisions were organized for work largely among women's groups. The Junior Four-Minute Men were instituted in the schools of the nation. The plan here followed was for a bulletin announcing a general subject to be sent to the teachers in the schools who would explain it to the children; essays were then written by the pupils and submitted to the principal or the teacher, and the best ones were selected and delivered as speeches. During the liberty loan drives some 200,000 schools were reached through the Bureau of Education in Washington in this manner.[17] On September 9th, 1918, Bulletin No. 36, addressed to "The Forty Thousand Four-Minute Men" granted certificates to theater members. It was suggested that these certificates be framed and hung in the lobby of the theaters to inform the public:

1. Of the patriotic coöperation of the theaters with the Government.

2. Of the fact that Four-Minute Men have been granted the *exclusive privilege* of speaking in these theaters, thereby absolving the managers of any obligation to grant this privilege to other individuals or organization.[18]

[16] *Four-Minute Men, Bulletin No. 46,* Edition A, p. 3.

[17] CPI, *Complete Report,* pp. 26–27.

[18] Bulletin No. 36, September 9th, 1918, p. 1.

Bulletin No. 38 introduced a new principle known as "Four-Minute Singing" and was designed to add zest to the program. "A singing army can not be beaten," declared the bulletin. Each chairman was urged to create a Four-Minute Singing Division in his organization. Songs selected were to be "nonsectarian" and the airs familiar and easily followed. Such well-known war choruses as *There's a Long, Long Trail, Pack Up Your Troubles,* and *Keep the Home Fires Burning,* as well as the patriotic songs, were to be sung. Words and music of many patriotic songs were printed in this issue of the bulletin, including *The Marseillaise.*[19]

In September, 1918, College Four-Minute Men were organized, with instructors of public speaking acting as chairmen. The undergraduates studied the regular Four-Minute Men bulletins and practiced speaking on the subjects therein, and delivered one four-minute speech a semester besides other satisfactory work. This program was launched in 153 institutions of higher learning.[20] This phase of the work among the universities met with much success. Vassar reported at some length on their experiment with this plan:

> To train the students for this work [Four-Minute Men speeches], we tried first and all the time to keep before them the fact that a speech is the outgrowth of a social situation, of a particular relation between one member of a social group, the speaker, and the other members, the audience. This speaker has thought and feeling which he wishes to share with the audience for the accomplishing of a definite purpose. . . .
>
> It was comparatively easy to develop in the students a sense of responsibility toward their subject. In the first place the material furnished by the Four-Minute Men was very simple to master and not controversial. Thorough work, therefore, was not difficult. Also the subjects were ones in which the students were already interested and were eager for more information. The fact, however, that the Government had asked this service of them was perhaps the most potent cause of the thoughtful way in which they studied the subjects.[21]

In some states, as a stimulus to merit and excellence in speech-making, the Four-Minute Men chairmen held contests among their speakers to select the best. The winner was usually awarded a prize or other distinction.[22]

[19] Bulletin No. 38, September 10th, 1918, pp. 1–8.

[20] CPI, *Complete Report,* p. 28.

[21] Mary Yost, "Training Four-Minute Men at Vassar" in *The Quarterly Journal of Speech Education,* V. No. 3 (May, 1919), p. 249.

[22] "The Forum," in *The Quarterly Journal of Speech Education,* V. No. 1 (Jan. 1919), pp. 61–62.

During the closing weeks of the war, the influence and force exerted by the Four-Minute Men was incalculable. In September of 1918, it was estimated that from ten to thirteen million persons in America frequented the theaters daily. Therefore, the Four-Minute Men, "speaking to the moving picture audiences on the vital questions of the day are rendering a service equal in power with that given by the men in the trenches." [23] At the same time, in New York City alone, each week 1600 speakers addressed over 500,000 people in three languages: English, Italian and Yiddish.[24]

It is no exaggeration to say that the Four-Minute Men idea was perhaps the spearhead of the Committee on Public Information in reaching the man in the street. As one writer of twenty years ago put it:

> The movement [Four-Minute Men] is an ideal one. The motion picture managers of America to a man are back of the work and welcome the speakers who on their honor do not exceed the four-minute time limit. Someone remarked to me in jest, recently, that if the war taught speakers to say something in four minutes and then stop it will not be in vain. The possibilities of this movement are at once apparent. The audience is automatically provided. The theme is of universal interest.[25]

Mr. Blair resigned as head of the Four-Minute Men organization in the summer of 1918 to enter an officers' training camp, and was succeeded by one of his associates, Mr. William H. Ingersoll, who served until the dissolution of this speaking work. In the second bulletin which went out under his signature, Mr. Ingersoll indicated the following outline for all speeches:

> Every good speech will have four parts:
>
> First. The opening, which will arrest attention and arouse interest. . . .
>
> Second. The body, in which we submit facts and details logically to satisfy the faculties of our audiences. . . .
>
> Third. The appeal to the feelings, in which we stir the sentiment and emotion and arouse the desire to DO something by the use of such material as is given in the "Stories of Service and Sacrifice" and "Battlefield of Sergy."
>
> Fourth. Clinching the decision by a rapid summing up and an appeal to the will to DO the thing for which the desire has been created.[26]

[23] "The War Work of the Four-Minute Men . . ." in *The Touchstone . . .*, III, no. 6 (Sep. 1918), 507.

[24] *Ibid.*, III, 6, p. 506.

[25] Glenn N. Merry, "National Defense and Public Speaking" in *The Quarterly Journal of Speech Education*, IV, No. 1 (Jan., 1918), p. 58-59.

[26] Bulletin No. 39, Sept. 12th, 1918, p. 3.

Some of the correspondence now classified in the National Archives of the Committee on Public Information, sheds much light on the work of the Four-Minute Men. Space forbids chronicling more than a sample of the far-flung activities they embraced in their speaking campaigns. The following documents from the National Archives, a letter from Hon. Daniel C. Roper to Mr. Creel, and Mr. Creel's reply, show the broad base of important action of the Four-Minute Men, in rendering service to another government establishment:

OFFICE OF COMMISSIONER OF INTERNAL REVENUE — TREASURY DEPARTMENT WASHINGTON

September 28, 1918

ADDRESS REPLY TO
COMMISSIONER OF INTERNAL REVENUE
AND REFER TO
SBC:CBH

Hon. George Creel, Chairman,
Committee on Public Information,
10 Jackson Place,
Washington, D. C.

My dear Mr. Creel:

Under the new War Revenue Act, the Bureau of Internal Revenue will be responsible for the collection of not less than $8,000,000,000. Millions of persons who have never paid federal taxes must be instructed in the provisions of the new law. The public must be convinced of the necessity for these heavy taxes and of the equity of the levy. To accomplish this, we must conduct a nation-wide campaign of education, utilizing every possible medium of publicity. The tax-paying period extends from January 1 to March 15. If possible I should like to have your Committee on Advertising give its attention to our work during the month of January. As soon as the pending bill is enacted we will be able to furnish them all information required for use in the preparation of their newspaper and magazine advertising. The campaign of the Four-Minute Men conducted in our behalf last year was invaluable. If this organization can be assigned to our work for the period from March 1 to March 15,—the last two weeks for filing returns, it will provide the strongest possible climax for our campaign.

I will greatly appreciate hearing from you at an early date and if in keeping with your plans, would like to have a conference with the Chairman of your Committee on Advertising and the Chairman of the Four-Minute Men at some convenient date in the near future.

Yours for the Fourth Liberty Loan,

[Signed: DANIEL C. ROPER]
Commissioner.

October 1, 1918

Mr. Daniel C. Roper,
Commissioner, Treasury Department,
Washington, D. C.

My dear Mr. Roper:

I am more than glad to promise you the help requested, and have instructed the Advertising Division and the Four-Minute Men to get in touch with you as soon as possible.

Now here is a favor that I want to ask you. As you know, the motion picture plays a very important part in our work. Is it not possible for us to be relieved of the tax that we are now paying on our raw film stock? It all comes to the same thing in the end, I know, but Congress cut my appropriation in half, and it would mean a great deal to me to save this money. What can be done in the matter?

Sincerely,

[GEORGE CREEL]
Chairman.

In this matter of the income tax, the Four-Minute Men actually did play a vital rôle. Bulletin No. 26 of March 11, 1918 was termed: "The Income Tax: An Answer to the Question: Is This a Capitalists' War?" and was designed to instruct the income taxpayer how to fill out his returns. As the income tax was a new feature, this educational service was widely appreciated.

Space forbids going to any further length in recounting the activities of the Four-Minute Men, but a few words in summary will give some idea as to the scope of the far reaching endeavors of this organization. Reports which covered about 50 percent of the work of the Four-Minute Men show 505,190 four-minute speeches delivered to audiences totaling 202,454,514 people. This total does not take into consideration six campaigns from October 27 to December 24, 1918, nor the initial campaigns from May 22 to Ocotber 27, 1917. It was estimated that the first campaigns had added some 40,000,000 to total audience and 70,000 to speeches given, and the last six campaigns accounted for 72,000,000 hearers and 180,000 talks. With these figures tabulated, there would be a total number of speeches of 755,190 before audiences aggregating 314,454,514. Adding again to these totals the allowances made for communities which made incomplete reports or none at all, the estimate of 1,000,000 speeches before 400,000,000 was held to be the grand total. For each of the

36 separate campaigns covered by 46 bulletins, these totals would yield an average of 28,000 speeches heard by over 11,000,000 people for the eighteen-month period, the life of the Four-Minute Men. All of this was achieved at an actual cost of only $101,555.10, other expenses being paid for through other channels or donated. Contributed expenses were estimated at $2,564,970. As for free publicity, one clipping bureau alone which only covered the large newspapers supplied 15,000 clippings for the eighteen-month period, with an estimated 900,000 lines, valued at $225,000. Since this was only a fraction of the actual space given to the Four-Minute Men, Mr. Creel estimated all free publicity at a figure of $750,000. The final "break-down" of the value of this organization, as nearly as could be computed in dollars and services, is as follows:[27]

Contributed expenditures	$2,564,970
One million speeches at $4 each	4,000,000
"Rent" of theaters, etc., to deliver above	2,000,000
Speeches (331) of traveling speakers	8,275
Publicity contributed by press	750,000
Grand total	$9,313,245

All of this came from a government investment of $101,555.10. At its crest the membership of the Four-Minute Men numbered 75,000.

The Four-Minute Men occupy a unique place in American history. Never before in the annals of the past had such an organization for reaching the masses personally ever been devised by any government on such a gigantic scale. Had the radio existed twenty years ago on the same scale as it does today, the administration would probably have confined its efforts to reaching the citizens to this means as far as the spoken work was concerned. However, radio broadcasting was scarcely thought of at the time, and so the Four-Minute Men became the mouthpiece of the administration in bringing personally to every man, woman and child the war aims of the President. Probably for every one who read the papers, there were a score of listeners. The penetration of the Four-Minute Men can hardly be overestimated in the battle for the public mind.

[27] CPI, *Complete Report*, pp. 28–31; Creel, *How We Advertised America*, pp. 93-97.

The Chief Executive penned the following letter to the Four-Minute Men as its work was being wound up:[28]

THE WHITE HOUSE
WASHINGTON, November 29, 1918.

To all the Four-Minute Men of the Committee on Public Information:

I have read with real interest the report of your activities, and I wish to express my sincere appreciation of the value to the government of your effective and inspiring efforts. It is a remarkable record of patriotic accomplishment that an organization of 75,000 speakers should have carried on so extensive a work at a cost to the government of little more than $100,000 for the eighteen months' period—less than $1 yearly on an individual basis. Each member of your organization, in receiving honorable discharge from the service, may justly feel a glow of proper pride in the part he has played in holding fast the inner lines. May I say that I, personally, have always taken the deepest and most sympathetic interest in your work, and have noted, from time to time, the excellent results you have procured for the various departments of the government. Now that this work has come to its conclusion and the name of the Four-Minute Men (which I venture to hope will not be used henceforth by any similar organization) has become a part of the history of the Great War, I would not willingly omit my heartfelt testimony to its great value to the country, and indeed to civilization as a whole, during our period of national trial and triumph. I shall always keep in memory the patriotic co-operation and assistance accorded me throughout this period and shall remain deeply and sincerely grateful to all who, like yourselves, have aided so nobly in the achievement of our aims.

Cordially and sincerely yours,

WOODROW WILSON.

The authors wish to acknowledge help arising from personal interviews regarding the Committee on Public Information and its work with Mr. George Creel and Hon. Josephus Daniels. They wish to express their appreciation for cooperation and assistance of Dr. P. M. Hamer, Chief, Division of Reference; Dr. Frank H. Allen of the Division of Classification; and Mr. Jesse S. Douglas of the Division of War Department Archives—all of the National Archives. Mr. Larson's research work centers about manuscript materials in the National Archives and Dr. Mock's around relevant materials in the Library of Congress. The authors are working on a book dealing with the Committee on Public Information.

[28] *Four-Minute Men News*, Edition F, December 24, 1918 (Historical Number), p. 1; *How We Advertised America*, 97-98. For a short sketch of the work of the Four-Minute Men see *Four-Minute Men News*, Edition F, Dec. 24, 1918, pp. 1-2, 6, the account being by Wm. McCormick Blair.

THE SOCIAL VALUES OF DISCUSSION AND DEBATE

LESTER THONSSEN
College of the City of New York

WE TEACHERS and directors of debate are a persistent group. Evidently we never lose interest in discussing the social values and the ethics of our subject. I do not know whether the listeners share our enthusiasm; but this seems to be a speech topic for which we do not pause to make an audience analysis. No doubt William Hazlitt would have called us friendly grievances. You recall that in one of his essays Hazlitt describes the friendly grievance as a person who, though somewhat useful, is not particularly agreeable. And chiefly because he is continually reminding you of something that went wrong in the past and assuring you that it is rather certain to happen again in the future.

I have no intention of playing that sort of rôle. But I do feel that a re-evaluation of discussion and debate is periodically necessary. We are justified in inquiring whether our work is consistent with sound educational practice.

We are all no doubt agreed that students should be given training in the expression of their convictions and in the reasoned defense of their thought positions. But the question may arise as to whether discussion and debate as at present conducted provide socially-significant experiences. I link the words "discussion" and "debate" because I consider them a natural combination. During recent years we have often been led to believe that discussion and debate are somewhat different mediums of expression. I have never been able to share that view. I see no conflict between them. Neither do I note such sharp differences in methodology as is sometimes implied.

Whenever the controversy of discussion *versus* debate comes up, I think of one of Clarence Day's essays. Day comments on a bloodless but angry battle that has been going on for many years between hens and grammarians. The hens, through their agents, the farmers, insist that a sitting hen is a setting hen; while the grammarians, with dictionaries beside them, maintain that a setting hen is a sitting hen. It seems to me that this quarrel over a word is not entirely unlike the one dealing with discussion and debate.

As I see it, discussion and debate are two aspects of one process. Both deal with a search for what has so often been called an approx-

imation to truth, or a search for reasonable conclusions. Discussion and debate play complementary rôles in the broader function of persuasion. Discussion precedes the formulation of definite convictions. It becomes, as its derivation suggests, a process of shaking apart the many aspects of a problem in order that a specific and defensible proposal may be presented. It represents, as Professor Baird has indicated, "a stage immediately preceding argument proper." Likewise, discussion may follow the more formal arguments in order that genuinely cooperative participation may be assured.

Thus it follows, if this idea is correct, that debate is an inevitable outgrowth or resultant of discussion. Even in some discussion groups where debate is openly suspect, activities take place which embody all that the word "debate" implies. The label may be changed; but the process remains the same. For debate is the more formal presentation of a point of view previously arrived at through the discussion medium. Debate gives concrete expression to a reasonable conviction. When we are faced with the practical problem of deciding whether we should join a political party, or defend the Chinese from aggression, or whatever the problem may be, we are in some measure forced, after a certain amount of discussion, to accept one course of action in preference to others. And we proceed to defend that course. True, there may be several other suggested solutions. But eventually, if a change in belief or an action is to ensue—and the purposive character of most well-ordered meetings presupposes that—the range of alternative courses will have to be narrowed. That implies the necessity of entering upon debate. I believe that discussion and debate, working together in this manner, provide an intellectually honest method of arriving at a responsible judgment.

Assuming, then, that discussion and debate are correlative aspects of one process, what may we expect students to get from supervised study of and controlled participation in this activity? I stress the necessity for guidance and supervision on the part of the teacher. That is a positive essential. Without control, the activity may very easily degenerate into a sort of mass garrulity where prejudices are placed at a premium and reasonable principles of argumentation represent virtually a lost art.

Discussion and debate can contribute much to the student and the social group. But the one value which I would mention particularly is open-mindedness. I realize that word has been much abused. Its importance has not diminished with rough handling. The aspect of open-mindedness to which I wish to refer is a willingness to listen

to other, and probably conflicting, points of view. Debate has often been indicted on the ground that it fails to cultivate in students this essential aspect of tolerance. Too often has the indictment been well-grounded in fact. But the very nature of discussion and debate is antithetical to an attitude in which judgments are sealed before other views are examined. We cannot in all fairness be suspicious of discussion and debate for the same reason that Charles Lamb disliked Scotchmen. Lamb, you will remember, said he had been trying all his life to like Scotchmen, only to find that he had to abandon the experiment in despair. And the reason was that the Scotchmen refused to understand middle actions: they conceived of only a right and a wrong. I do not know whether that is true of Scotchmen. But surely it need not be true of debaters. I believe that the student who closes his mind to conflicting points of view is more or less rare. Under responsible leadership that condition, where it exists, can in part at least be corrected. Fixed prejudices there may be—prejudices which definitely militate against reasonable judgments. But at least discussion puts ideas in circulation. While discussion permits ideas to circulate — gives them currency — debate, which is the outgrowth of discussion and embodies the reasoned conclusions derived from a critical appraisal of the conflicting forces—debate then gives logical protection to the ideas. Any instrument which provides both a medium for the circulation and a bulwark for the protection of ideas is not without value.

I believe that work in our subject teaches students very quickly that the "silencing of discussion is an assumption of infallibility." Perhaps work in the classroom is more effective in developing that socially-desirable attitude than participation in a formal contest. Be that as it may, our experiences convince us that, under either set of conditions, students come soon to appreciate the significance of John Stuart Mill's well-known dictum: "To call any proposition certain, while there is any one who would deny its certainty if permitted, but who is not permitted, is to assume that we ourselves, and those who agree with us, are the judges of certainty, and judges without hearing the other side."

Such a socializing process actually takes place in the debate class and in the debating squad, provided that preliminary discussion assumes an important place in the undertaking. The open-mindedness to which I refer, therefore, implies this willingness to examine a problem in its complex inter-relations by listening to other opinions regarding the nature and solution of the problem. Two other essen-

tials are obviously involved. They are a disposition to accept the conclusions to which the evidence fairly points, and an ability to discern when a conclusion is sufficiently sound to justify an appropriate action. These acquisitions and skills fall within the just province of supervised discussion and debate. And any development, however slight, in this realm of intellectual and emotional control is not without significance.

As teachers it is our duty to further that development. This can be done if we consider discussion and debate—and in that order—as natural methods of arriving at fair conclusions, as methods of coping with problems. But it is at this point that the only real threat to the integrity of our subject presents itself. There is a danger in glorifying techniques. And in part, at least, this glorification of technique characterizes some contest debating and perhaps some classroom instruction the country over. When critic judges receive instructions to decide contests on the merits of the *debating* rather than on the merits of the evidence, some problems of social and educational importance are raised. Under such conditions, ideas run the risk of being knocked out before they get into the ring.

I do not believe that debating is a game. But if anyone makes it such, then it is up to us to watch it closely. For it becomes a game in which it is, unfortunately, easy to play unfairly. I do not mean to imply that the varied behavior of those whom we instruct can effectively be controlled simply by not making this activity a game. But at any rate, it is then more possible to deal in fundamentals, rather than in details. As soon as techniques are stressed to the neglect of a search for reasonable conclusions, debate is tending toward either clever showmanship or systematic trickery. I believe our subject is sufficiently important to be spared such a fate.

It cannot, of course, be claimed that an undue emphasis on technique is necessarily inconsistent with an honest search for fair conclusions. But all too often it is. The techniques cease to be instruments of straight thinking. They become, instead, devices enabling the user to win. Under such conditions, discussion and debate provide rather superficial experiences. I doubt that they could be defended educationally.

I recognize that the outside world places a high premium upon winning, regardless of the type of activity involved. For that reason it is often hard to convince a student that there are values above that of simply coming out on top. But because the outside world is not undistinguished for sharp practice gives us no reason for encouraging

that sort of thing in educational circles. The socializing influence of discussion and debate is manifestly important; but when the will-to-win is over-emphasized, this influence is in a fair way of being lost. Discussion and debate, to be consistent with liberal educational ideals, should not foster a sort of predatory attitude—an attitude based upon a driving desire to beat the other fellow. Unfortunately, that attitude is still being developed in some quarters. As long as it exists, one phase of our subject will not be above suspicion.

Like the tragedy about which Aristotle speaks in the *Poetics*, a speech too, I suppose, should have a beginning, a middle, and an end. You may be wondering whether this one has an end. It has. But I should like simply to restate my principal point. I have suggested, as many others before me have, that discussion and debate be considered a unit. The one naturally precedes and makes possible the other. As such they can become effective instruments for the development of intellectual integrity in the individual. Admittedly, they are not tools of magical power. They cannot remove all emotional barriers to rational conduct; neither can they unveil all ulterior designs and persuasive cunning in some men's reasoning. But they are responsible, in greater or lesser degree, for tempering the judgments of students. They tend to make students more tolerant and responsible members in the presence of conflicting ideas. This, it seems to me, is what discussion and debate, under proper supervision, can contribute to the development of the individual and of society.

CHANGING CONCEPTS IN THE MEANING AND VALUES OF GROUP DISCUSSION

ROBERT ALLISON
Teachers College, Columbia University

THE overwhelming increase in the number of adult education interests in the past three or four years has brought into prominence a phase of speech work that has hitherto been rather overlooked, namely, the field of group discussion.

Moreover, educational trends point toward a greatly augmented demand for properly trained leaders in this specialized form of speech activity. A natural result of this fact may well be that many students

and teachers will be seeking a background of knowledge and experience in this particular type of instruction.

With this growth has come also a change in perspective as regards the place of discussion, its meaning and values. Along this line much useful and beneficial pioneering has been done by such men as James A. Winans, A. Craig Baird and H. A. Wichelns, to mention only a few of the most outstanding.

Yet discussion has in general been treated as the proverbial "poor relation" of debate, and it is with the idea of approaching discussion in the light of a separate and distinct, if not equal, element in speech activity that this article is written.

To realize this purpose more clearly I shall not dwell on the various forms of discussion that are prominent, such as the forum, panel or symposium, but rather shall deal with the meaning and spirit behind discussion, its relation to debate, and its values both direct and implied.*

Although, strictly speaking, most discussion situations are hybrid in character, involving the element of fellowship and the values of good conversation as well as a search for information, on the whole we may say that the latter value is the more important. For discussion is primarily a form of investigation decked out in the garb of controversy. It is a search for information concerning the thoughts of other people about things, but there must be present constantly conflicting elements in the various approaches made to any topic. Without difference of opinion discussion withers and agreement in discussion is only necessary when action is imperative. In all other instances a sharply drawn issue forms the basis for fertile discussion and controversy is more to be welcomed and sought after than to be discouraged.

However, this controversial attitude and spirit ought never to descend to contentiousness or captiousness nor should it verge on the realm of debate. For though the terms discussion and debate are often employed to mean much the same thing, actually there is a wide gulf separating them as well in ultimate goal as in the more obvious difference in procedure.

Where both debate and discussion start at a mutual base of difference of opinion and both are forms of investigation, there is a vast difference in the attitude of each toward the solution of the

* For the philosophy of discussion here presented the author is greatly indebted to Professor Lyman Bryson of Teachers College, Columbia University.

problem. Discussion is concerned with the thoughts of people in questions of subjective judgment and not primarily with questions of policy. That is to say that discussion is a search for information and thus seeks merely to investigate and probe into the opinions that people have on various issues rather than being concerned with leading people to act in any specific way.

Yet, while discussion depends upon controversy for its life blood, it is ultimately dependent upon the scientific attitude for the continued state of its well being. Discussion must be featured by an open-minded attitude on the part of the participants wherein each one endeavors to establish his particular point but not to the degree that he becomes argumentative or disputatious. Each person must be ready to see the wisdom of another opinion or admit the instability of his own position when it is pointed out to him. For without a sense of good sportsmanship discussion may easily devolve into mere squabbling.

One keen minded commentator succinctly stated the difference between discussion and debate when he termed it the difference in attitude between the scientist and the advocate. Discussion attempts to investigate, debate to demonstrate the solution to a problem. Discussion is a thought in progress, debate is the outcome of thought. Discussion is the more flexible because where debate adopts an "either or" attitude discussion allows a wider range of choice through its tendency to look at questions with the "more or less" viewpoint.

Of the distinctions that have been drawn between discussion and debate there is one that I would like to deal with further, one which leads quite naturally into the question of values and that is the point relating to discussion's concern with questions of subjective judgment.

Though we eventually hope for a society in which truth will dominate through the media of the scientific attitude and objectivity, yet we now deal with questions of subjective judgment, emotional and prejudiced as they may be, much more often than we do with questions of fact. What people think about anything is rarely based on purely scientific reasoning or evidence that can be measured and weighted objectively, nor can we tell just how desirable this would be even if it were possible. But what elements enter into people's thoughts and conclusions we do deem important and one of the best methods for finding out is to watch people as they operate under the actual fire of group discussion.

Moreover, this discussion has the value of acting as a stimulus to further thought.

The real advantages of group-dialectic are those which books cannot give. One of them is a great extension of the range of immediate mental "association." In individual Thought the thinker waits (in the Problem Attitude) till some promising idea comes into his mind and then dwells on it till further ideas spring from it. A group of people, however, engaged in dialectic can, like a pack of hounds, follow up the most promising idea which occurs to any one of them.[1]

Furthermore, discussion has a hygienic value that is quite as important as many of its intellectual values. It oftentimes serves as an emotional purgative that relieves the tensions which grip people who are dealing with elements that they cannot prove. Thus, a calm discussion in a friendly meeting, while retaining the aesthetic value of mental competition and fencing of wits, also can serve as an emotional buffer.

In addition, if the discussion is entered into with that spirit of good sportsmanship that is so necessary if healthy discussion is to flourish, the conciliation and adjustment to other people and their opinions have a social value in themselves that is of greater consequence than the topic of discussion.

Lastly, there remains one valuable adjunct that looms more and more important in the light of the ever growing tendency towards dictatorship and minority rule. By this I mean the use of group thinking and discussion as the instrument of democracy.

It assumes the right of the rank and file of folks to think and decide for themselves . . . In a discussion it is assumed that the group has a right to come to its own opinion even though it may disagree with that of the leader. Indeed that of the leader should be integrated. Group thinking and propaganda are in direct opposition to each other.

If persons would do what they are told and if leaders could agree as to what they should be told, we might dispense with this democratic process of deliberation and simply employ a few experts to tell the rest of us what to do on personal, racial, international, and other questions. When once started on a venture in democracy, however, people demand a right to form their own judgments on a basis of evidence. The only way really to insure the future of democracy is to secure such experience in this process that people will become able to make increasingly better decisions. Likewise this is the only guarantee that the people will cooperate enthusiastically in plans adoptd. Whether it be considered fortunate or unfortunate it is true that persons in the long run do successfully only what they figure out for themselves. Likewise enthusiasm for any course of action is in proportion to the amount of thought and effort a person has put into planning and deciding it.[2]

[1] Graham Wallas, *The Great Society* (1916), 245f.

[2] Harrison Elliott, *The Why and How of Group Discussion* (1924), 7-8.

To the Editor of the QUARTERLY JOURNAL OF SPEECH:

PUPPETS PROVIDE FOR INDIVIDUAL DIFFERENCES

SISTER MARIE ANTHONY HABERL, S.L.,
Saint Mary's Academy, Denver, Colorado

EVER old, ever new, and just now, very smart, are puppets. Just as Charlie McCarthy, now the man of the hour, steals the show from Edgar Bergen, some of his "relatives," who attended the Third National Puppet Festival and Conference of the Puppeteers of America on June 27-30, 1938, in Chicago, promise to become a flourishing race. Charlie is the typical and best known of puppets, and all his ilk are rapidly taking an important place in education's skyline.

Varied in methods of manipulation and in their personalities, puppets evince a great diversity of objectives. The use of marionettes (string puppets) for teaching speech-work in the grades is just now my interest.

Upon a time, younger children were taught speech by imitation; today, we know that even five-year-olds are poorly taught when they merely imitate. And so we give them puppets, for when they speak the lines for their puppets in simple stories, they learn to think through their lines, to enunciate, pronounce, and inflect.

For one beginning class, I made very simple ten-inch clown dolls and modeled them saying A, O, and Ah. A classroom conversation with these models ran something like this:

"Mary, what does your doll say?"

"Oa."

"Now, Mary, look at that little clown. His mouth is so round, when he says O. He thinks O and rounds out his mouth to a perfect O." Then to the clown, "You naughty little clown, say O for me the best way you know how." Then the child makes a better effort and will likely say it correctly.

Not only correct enunciation, but also corrective work may be transmitted through the puppet's strings, for children who, under ordinary circumstances, feel personally affronted when they are asked to correct nasalization, to alter their vowel sounds, or to modulate their tones, will make these corrections willingly and carefully for the sake of their beloved marionettes.

In my experience, I have found this speaking for the marionettes most helpful in building up confidence in the timid child. His concern

for the doll—his eagerness to have the clown, or Cinderella, or the witch do well, takes the tot's attention from himself gently and deftly, and begins his acquisition of poise.

The precocious child, too, is benefited by the "puppet-players." For since he must manipulate the tiny figures who are presumably doing the talking, it is almost impossible for him to rush his lines, as brighter children are prone to do. Thus he learns to speak slowly and distinctly. Moreover, the tendency to show off, so prevalent in this type of child, is curbed by the fact that the *puppet* is the player; and, the *child* is merely the operator back-stage.

It is the marionette who teaches us. Through practical experience, we find that this work does not crush the imaginative power or the creative ability of the gifted child; nor, does it retard the backward child; but, rather, it develops the latent talents of both types. The first essential in puppet manipulation is freedom of choice. It is impossible to tell a child what to do, and just how to do it. Suggestions provide opportunities of enjoyment and noted progress for a child who lacks initiative, as well as for one who is ingenious.

Through correlation of departments, our school offered a delightful program, when the students of the grades presented with puppets, Mother Goose, Jack and the Beanstalk, and Cinderella. All their lines were spoken in French; all the posters, scenery, and properties were designed and made by the art department. This practical work in our school—much of the French for the grade children is taught through puppets—has brought respect and even admiration for the dolls from those who were formerly prejudiced against such activities.

Fortunately, my circumstances are ideal in that the children are largely from the same environment with many interests in common; hence, it is easy to appoint them to committees, selected on a basis of tested talents and aptitudes. Moreover, the parents have become interested; they talk puppets; they gather materials for the costumes; they offer ideas; and, in general, they stimulate enthusiasm.

As for the actual construction of the marionettes, the young children—say five or six years old—obviously lack motor powers and cannot make their own. That delightful recreational occupation may be started only in the intermediate grades. Moreover, this lack of motor skill of the very young puppeteer makes it difficult or impossible for him to operate dolls with nine or more strings. And so I find the best dolls for the beginner are what I call the "still marion-

ettes," ordinary dolls dressed for the part and strung only from the shoulders. Even these two strings make the youngster think that he is operating a marionette, and he loses himself in the doll's activities.

There is no one way of making marionettes, no one way of building a stage for them, no one method of production of their plays. This keeps puppeteering an exciting adventure, packed with possibilities of discovery for both teacher and pupil.

From my experience, I do believe we can use marionettes for teaching phonetics, vocabulary, correct and corrective speech—even history, literature, and parliamentary law.

EDITORIAL

Once more, following the regular course of Associational events, the time has arrived for a change in the Editorial office. The Editor who has guided THE QUARTERLY JOURNAL OF SPEECH for the past four years retires from the realm of the paste-pot and the red pencil, and the new Editor takes over, it must be confessed, with a certain degree of trepidation. It is no small responsibility to attempt to carry on the work of such men as O'Neill, Woolbert, Dolman, Hunt, Weaver, Hudson and our colleague, Wise. They have builded well and firmly; THE QUARTERLY JOURNAL OF SPEECH under their guidance has made notable advances among the journals of similar organizations. With all due recognition of the honor inherent in the office, the new Editor is also cognizant of that responsibility for maintaining the JOURNAL at the high level it has reached in the twenty-four years of its existence. The sincere expressions of encouragement from many well-wishers have been heartening; it is impossible to exaggerate their effect upon the morale.

But while the task of determining the make-up of each issue rests upon the shoulders of the Editor, the JOURNAL is, in the last analysis, what the members of the Association make it. The ultimate responsibility rests with the contributors; the Editor cannot print what he does not have. The opportunity lies with each potential author of an article to maintain the level of the JOURNAL at its present high degree of excellence. It may not be an egregious assumption to suggest that if, following a normal growth, the JOURNAL should continue to improve as it has in the past, no one, not even the past Editors, would feel the slightest twinge of regret.

No appreciable changes in editorial policy are contemplated by the new Editor. As heretofore, the pages of the JOURNAL will be open for the free interchange of opinion and experience. The attitude expressed by the first Editor, Professor O'Neill, has held good through all the issues of the JOURNAL, and is still valid: "We very earnestly desire the QUARTERLY to serve as a place for the exchange of ideas and opinions between members of the Association."

The past twenty-four years have seen notable changes in THE QUARTERLY JOURNAL OF SPEECH. From a periodical which was able, in its first year (1915), to publish only three issues totaling 324 pages, the JOURNAL has each year since that time put out its full four issues, the last completed volume containing well over seven hundred pages. During these years there has also been a considerable development in the variety of subjects discussed in the articles published. In those early years radio was unknown, and choral reading had not yet begun to spread widely from Oxford. Speech was a rarity in the secondary schools, and practically unheard of in the elementary schools. Scripture's experimental work in phonetics at Yale had had little influence, if any, on such departments of public speaking as then existed. The term "speech" itself, as used to represent an entire field which included all the varied interests of the members of the new Association, was not to appear in the name of the JOURNAL until 1918, and many and vigorous were the arguments for and against the use of the term.

Yet even in the very first issue, Edwin DuBois Shurter was discussing the organization of interscholastic speaking leagues, presaging an interest in speech education which has spread among the secondary schools throughout the country; and in the same volume, R. L. Lyman presented a program of "Oral English in the High School." During the same year Smiley Blanton was writing on "The Voice and the Emotions," and W. B. Swift on "The Hygiene of the Voice before Debates," forerunners, perhaps, of the intense interest that has developed in voice science.

The teaching of speech itself has come a long way since 1915. It has made advances probably unforeseen, in many respects, by even the most optimistic of the seventeen original charter members of the Association. And yet, a perusal of some of the early issues, from which the above illustrations are taken, reveals how forward-looking these men really were. As early as October, 1915, Howard S. Woodward reported on his experiments in "Debating Without Judges." And even by the time the first issue had appeared, in April of that year, a research committee had been appointed, and was making in that issue its first report. At the same time J. A. Winans was voicing "The Need for Research," and outlining some of the fields in which there was a crying demand for authoritative knowledge. The report of the research committee and Professor Winans' article afford interesting and profitable reading after twenty-four years, for many

of the problems then suggested for research are just as valid as problems today as they were almost a quarter of a century ago. To most of those problems we still do not have the answers; but much of the progress that has been made since that time may be traced directly back to the foundations which were laid by that small group, who looked forward to a time when the National Association of Academic Teachers of Public Speaking would become an educational force.

In view of such a history, it may be well to consider our present status. Is our present point of view such that, like the founders of the Association, we can look forward to the next twenty-four years and visualize even in part an equal development in the teaching of speech? Have we, or have we not, become so engrossed in our own immediate problems that we are neglecting to establish a long-time program of speech education? Where should we have arrived by the time Volume XLVIII has rolled off the press?

A Forum letter published in this issue proposes a Charles Henry Woolbert Award of Merit, which "would become the most prized possession in the forensic world." The proposal involves a program of state contests in oratory, the plans for which have been "worked out in some detail." The inquiry is raised as to the attitude of the profession toward such a proposal, and the reactions of the readers of the JOURNAL are solicited.

It might be pertinent to raise the question as to what would be the attitude of Charles Henry Woolbert himself. It was our good fortune to be intimately associated with him over a period of eight years, both as student and colleague. Upon many questions we believe we have somewhat more than a fair idea of just where he stood.

It goes without saying that during his lifetime he would never have consented to such a proposal, had it been made. It is doubtful if he would have agreed so to honor any former great teacher of speech. Of all the forms of speech activity in which his students participated, he was least interested in the various types of contest. He had little sympathy or patience with the growing emphasis on the *winning* of these competitive encounters.

The idea of a memorial to those who have died in service is essentially a good one. But an award of merit established in honor of a great man should to some degree at least represent the ideals for which he stood. It should in some measure reflect his attitudes and beliefs, and, in the case of a superlative teacher, as Dr. Woolbert

indubitably was, his precepts. In our opinion, with which the members of the Association are fully entitled to disagree, no type of contest, nor of award growing out of a contest, would be a fitting memorial to Charles Henry Woolbert.

CORRECTION

Our attention, and yours, is called to an error appearing in the October, 1938, issue of the JOURNAL. Professor Delwin B. Dusenbury's name was misspelled on the cover, and he was listed as being connected with Itasca Junior College (p. 424). Professor Dusenbury is located at the University of Maine. Apologies are herewith extended.

In the December, 1938, issue of the JOURNAL appeared a Forum letter, "Sources of Harmony in the Teaching of Speech and English," which was ascribed to Sands Chipman. It should have been accredited to Professor R. C. Pooley, of the University of Wisconsin, Chairman of the English Council's new Committee on the Relationship of Speech to English. For the error apologies are extended to the author. It has been impossible to trace in detail the course which the manuscript followed, but these are the facts, in so far as they are known at the present time:

Professor Pooley presented the paper—or as much of it as the preceding speakers on the program had left time for—at the 1937 National Convention in New York. Subsequently—just how is not known—it appeared on the desk of the Editor of the JOURNAL, entirely without author identification, but accompanied by a letter from Sands Chipman, Editor of *The Emerson Quarterly*. In the absence of contrary information, the Editor of the JOURNAL quite reasonably assumed it to have been authored by the writer of the accompanying letter; nor has he been able to secure from that writer a statement of the real authorship of the article in question. For that information we are indebted to Professor A. T. Weaver.

The Editor of the JOURNAL followed a perfectly reasonable procedure; no blame can possibly attach to him for the error. However, it is only fitting that this explanation be made, both to exonerate him and to extend to Professor Pooley our sincere apologies.

The Cleveland Convention produced an unusually large number of excellent papers. Obviously, the JOURNAL can print only a very few of them. In many cases, however, the essence of their contents should come to the attention of our readers. Consequently, the Editor invites those who spoke at the Convention to submit at their earliest convenience 150- to 200-word abstracts of their papers with a view to publishing as many of them as possible. No guarantee can be made that all of them will be published; some papers may suffer too much in condensation. But many, if not most, will submit to abstracting. The Editor feels, and this opinion is shared by many with whom we conversed at Cleveland, that much profit may come from the opportunity of knowing the essential arguments of many of the papers presented there.

THE FORUM

CHARLES HENRY WOOLBERT AWARD OF MERIT

Editor, QUARTERLY JOURNAL OF SPEECH:

There are two worthy objectives of interest to all in speech education that can be accomplished by a plan somewhat as I have outlined below. One objective is to perpetuate the name of Charles Henry Woolbert in the thinking and knowledge of each succeeding generation of students. The other objective is to complete our present forensic program by a contest which would demand intensive preparation throughout the entire college course.

Briefly, the contest would be as follows. In the first year there would be organization of subjects on the part of the student, seeking to find and develop a field of interest. During the second year, a choice of one definite field of interest would have to be made and an oration of considerable length written, which would summarize the activities of the student to date. The third year would be a year of intensive participation in debates, extemporaneous speaking contests, speaking engagements, etc. built around the subject the student is discussing. The fourth year, a series of contest and appearances with an oration which would climax in a state-wide contest.

In each state the same procedure would be followed out and the final winner would receive the Charles Henry Woolbert Award of Merit. It would come to be the most prized possession in the forensic world. It would supplement our present-day contests, giving a unity to the program for each student. It would honor and keep alive the driving personality of one of the leaders in the history of speech and speech activities.

I have worked out in some detail the plans for the contests, state organizations, etc. I should like to know whether or not there is a feeling on the part of the profession that this contest might have a permanent and valuable place in our educational program. The frank reactions of readers are very much desired. Correspondence is invited.

JOSEPH BACCUS.

911 W. Dayton, Madison, Wisconsin.

Editor, QUARTERLY JOURNAL OF SPEECH:

It is the literal truth that the average critic judge of high school debates has become the modern Job. That critic who has escaped the wrath of debaters, friends of debaters, parents, coaches, and high school principals and superintendents has been fortunate indeed. It is a part of his rôle that he is long suffering and must endure punishment without end. His head must remain, "bloody, but unbowed." Many who are intimately concerned with debate coaching and judging believe that some of this is due to the fact that there is too little uniformity in the rules for judging contest debating. If only a critic could point to this or that rule and thus end all dispute!

It is natural, then, after reading the two introductory paragraphs of Mr. Clarence Newell's *Uniform Rules for Debating* in the October issue of the QUARTERLY JOURNAL to feel keen sympathy for those who would develop some scheme whereby judgment could be rendered mechanically in the cold light of objectivity. It is with great interest that one reads the ensuing attempt of Mr. Newell and his colleagues of the Debate Section of the Nebraska Association of Speech Teachers to formulate uniform rules which they hope will be used throughout the country. However, after perusal of the first two or three provisions of his instructions to judges, the sympathy curdles and the resulting sourness forces me to admit that I think less of their soundness than I do of the economics of the Townsend Plan.

It is impossible to discuss these proposed *Uniform Rules for Debating,* which I shall refer to henceforth as the *instructions,* as fully as desirable since space will not permit. Several provisions are, however, so unique as to compel observation. It would be well to consider these in the order presented in Mr. Newell's tract. Since the *instructions* are in outline form, I shall refer to such provisions by the same label as used by the author.

The *instructions* are partitioned into two main categories, (I) Primary Considerations and (II) The General Effect of the argument between the two teams. It is logical, because of the label, to assume that the Primary Considerations are the more important. What are these? The first (1) is Courtesy and the second (2) is Honesty. The inventors of this judging scheme now aver that if a debater is *purposefully* unethical in either of these two respects, his team, ". . . loses the debate regardless of the debating." Passing over the obvious comment that those ethics or lack of the same are an integral part

of the debate and not a thing apart, how is any judge, in Nebraska or elsewhere, to know when a debater is *purposefully* unethical? Perhaps the critic is unusual and asks the debater. Will that contestant who has been *purposefully* unethical in the course of the argument now repent and admit it? Not if it means the debate. According to the *instructions* it does mean just that. It appears that there is no place at all for the unethical in a contest debate whether it be purposeful or otherwise.

In a consideration of what constitutes the ethics of Honesty Mr. Newell says, "Using only a part of a quotation shall be considered as being false evidence if the omission of part of the quotation changes its meaning." True! Yet the average critic judge, especially when he is considering an argument concerning a proposition new to him is in no position to check all omissions which distort evidence. He must proceed upon two important assumptions in this regard. The first is that, per se, the debater is honest. The second is that the opponent, with the false testimony at hand, will most certainly make use of any example of distorted evidence by citing the truth and by pointing out that if the opponent cannot be trusted in this instance, perhaps we had better watch carefully in the future. If, again, it is a case of the *purposeful* distortion of testimony, it must be admitted that any debater who would wilfully make merry with testimony would just as wilfully swear that it was a slip of the tongue. There is simply no place for dishonesty in a debate, wilful or otherwise.

The second partition of the *instructions* reads, (II) "Aside from primary considerations, a debate should be judged on the general effect of the argument between the two teams." As a matter of fact that is the only way to judge if we can but agree upon the definition of "general effect." A contest debate is a game. It must and does have certain rules. The two items of Courtesy and Honesty play a part. However, this "general effect" can be broken down into much more important considerations than these.

Under the heading, "general effects," Mr. Newell asserts that a team cannot win on a technicality. He says, "The affirmative may be upholding a proposal favoring the adoption of a proposition by all the states. The negative could not win by admitting the theory for forty-seven states, by arguing that the proposal would not work in one state." I may be willing to accept this as a general principle, but as an example of losing a debate on a technicality, I petition that it is in error. Am I correct in assuming that if this is laid down as a

rule of the Nebraska Debate League it must be so in every case? Yet it is not impossible to imagine a proposition that calls for adoption by all the states but in the discussion of which there is a key state, differing from all the others in such respects and at the same time so intimately concerned with passage of the proposition in that one state that it becomes an issue. As such it is incumbent upon the affirmative to fight it out on the wisdom of adoption in that state alone.

In speaking of delivery, gesture and the voice, the author says, "A judge should not penalize a team if its style is different from that which he prefers." Well, that all depends. I assume, of course, that any critic judge prefers that which is effective in delivery. If he really believes that a speaker's style (in delivery) varies so much from what he prefers as to make it ineffective, he should penalize the speaker to the very extent that his material becomes less meaningful and less persuasive. If this is not so it must follow that the Nebraska Speech Group must now establish uniform rules for delivery.

I now begin to suspect that Mr. Newell himself concludes that the (II) General effect is more important than the (I) Primary considerations for it bears repetition as follows: Where (II) reads in full, "Aside from Primary Considerations, a debate should be judged on the general effect of the argument between the two teams," the subdivision (B) reads, "The debate should be judged on the general effects of the argument between the two teams."

Twice the word "fair" is used, once in connection with the interpretation of the question and once in connection with definition of terms. It must occur that the word "fair" has little to do with either. It is of great importance that both the interpretation of the proposition and the definition of terms be logical and meaningful. So-called "unfairness" punishes itself by being neither.

Subheaded under (II) is found (7), "A large amount of evidence and quotations is no substitute for reasoning by the debater. Good evidence, however, does give *prestige* to an argument." Indeed, yes! Facetiously speaking, it even gives *prestige* to the reasoning itself. Gives it social standing, so to speak. If there is enough of it of the right quality and well used, it might make the argument hold water.

Speaking of the judge's own judgment in determining the validity of an argument, the author points out that only in the closing rebuttal

speech should the critic use his own judgment. Yet earlier in the *instructions,* as I have pointed out, he has been told to vote against the team (regardless of the debating) when, "the judge recognizes some evidence as false."

Perhaps my interpretation of much of the *instructions* has been faulty. Certainly it cannot be in accord with that of the Nebraska Debate Section. I can only say that, bad as the present system of critic judging may be, such an arbitrary set of rules, especially when they are so fallacious and contradictory, would only make matters worse. Some of the provisions, with which I have been dumbfounded, I have not stopped to comment upon. As in the case of the Nazi outrages in Germany, I simply cannot believe all I read. Consider, if you will, the following bit, "The negative can win by getting the affirmative on the defensive in its second constructive and first rebuttal speeches." Since reading that, I have engaged in some high-powered wishful thinking. I am certain that once, back in the halcyon days when two of my colleagues and myself were debating Northwestern University, we had the affirmative's second constructive speaker and first rebuttal speaker running away. Even our own coach admitted it! Yet we lost. If only we had been functioning under the *instructions!*

I must cite one more. "An argument not mentioned by either team in the closing rebuttal speeches is considered as out of the debate entirely. It will not affect the decision." I presume Mr. Newell has a perfect right to make what rules he will. Could this possibly mean that, no matter how strong an argument may have appeared previously in the debate, if it is not mentioned by either of the closing two rebuttal speeches, it is thrown out of the contest?

Sets of rules for the judgment of a debate have often been tried. Too stringent to be feasible, they have invariably been discarded. There are so many factors in the judgment of a debate and those factors vary considerably with the question, the audience, the speakers, the time limits, the occasion and even the judge himself, that all things in a debate become of relative, not absolute, value. To attempt the absolute only tends to throw into bold relief the fallibility of the human judge, the only element about which we are certain.

In the grip of a well fought contest, I should not wish to have the responsibility of putting into practice all the *instructions* laid down in this "noble experiment," though faulty.

ORMOND J. DRAKE, *New York University.*

IN THE PERIODICALS

An Integrated Course of Study in Speech. Prepared by the Curriculum Committee of the Washington State Speech Association. Olympia, Washington, State Printing Plant, 1937. Pp. 42.

A course of study may be (a) a statement of philosophy, (b) an organization of materials according to levels or courses, (c) a presentation of teaching methods, or some combination of the three. The contribution of the Washington committee is a combination of (a) and (b). It is, as the title indicates, an "integrated" course of study; it thus correlates speech instruction with the activities of guidance directors, physicians, and social workers, and of teachers of English, physical education, art, and social studies. The statement of philosophy is sound, and the organization of materials according to levels and courses is more specific than in many similar documents. The bulletin suggests, for example, that telephoning be introduced in grade one, parliamentary activities in grade four, and informal debating in grade seven. It leaves to the individual teacher all problems involving methods of instruction, types of assignments, and order of presentation of course materials (except for general suggestions).

The recommendations of the committee show a sincere desire to raise standards: three years of speech plus oral work in English at the high school level; training in speech for all elementary teachers, and training in speech correction for all teachers of speech; relief from class work for directors of dramatics who are directing rehearsals, to the end that the worn-out, nervous, oh-my-God type of director may be a thing of the past. Professor Horace G. Rahskopf and his committee have attacked their problem with a good deal of system and method.

LOREN D. REID, *University of Missouri.*

Speech in Education. Published by the California State Department of Education, WPA Project 1448-A, Official Project 65-3-2027. Sacramento, California, State Printing Office, 1938. Pp. 86. 25c.

This bulletin contributes to the small body of literature available on the teaching of speech an interestingly-written and timely evalua-

tion of the place of speech in elementary, junior high, and senior high schools. The authors of the bulletin are not primarily interested in formal speech instruction—in fact, some of the best-known speech texts are not even listed in the bibliography—but are anxious to call the attention of teachers throughout the educational system to the range of speech experiences in the classroom and the contribution of informal speech activities to the development of the individual.

The bulletin is well-grounded in current educational practice, and will be read especially by teachers seeking an evaluation of speech in the current educational scene. The discussions of speech in action at the elementary level, of guidance, diagnosis, testing, and measurement, of the place of speech in English and social studies classes, of the speech situation and grosser speech skills, and of therapeutic problems, suggest the scope of the work and the point of view of the authors. LOREN D. REID, *University of Missouri.*

NEWMAN, STANLEY and MATHER, VERA G.: "Analysis of Spoken Language of Patients with Affective Disorders." *The American Journal of Psychiatry,* 94, No. 4, January, 1938, 913-942.

This paper presents clinical descriptions and analyses of the language of patients with certain affective disorders. The language analysis criteria include notes on articulatory movements, pitch, accent, tempo, resonance, vocabulary and phrasing, syntax, response, accessory vocal activity such as coughing and clearing the throat, and special features such as recurrent themes and rhetorical peculiarities.

CUSHMAN, FRANK: "The Conference as an Educational Procedure." *Journal of Educational Sociology,* 12, No. 1, September, 1938, 32-38.

Mr. Cushman first distinguishes between the conference procedure and "informational" and "instructional" procedure. The informational procedure depends upon having a person in charge who makes information available and sees that the people get it. Under the instructional procedure the group is taught directly by the leader.

The conference procedure begins with the recognition of a problem. The necessary steps in carrying it out are: (1) secure the facts; (2) sift out "non-functioning" data; (3) evaluate the "functioning" data; (4) arrive at a conclusion from the facts; (5) make a plan; (6) carry out the plan; and (7) check up on the results.

The objectives of the conference procedure are: (1) to provide

group thinking on practical problems; (2) to develop an ability to view jobs objectively; (3) to promote co-operation and teamwork; (4) to help organize work experience; and (5) to provide better understanding of others' responsibilities in an organization.

RUMSEY, H. ST. JOHN: "Delayed Speech in Children." *The New Era in Home and School,* XIX, No. 7, July-August, 1938, 192-194.

Speech delays among the children brought to the Clinic at Guy's Hospital are usually due either to the fact that the parents present such a confused speech pattern that the children have difficulty in imitating it or the parents are too busily occupied with other matters to give attention to the delayed speaker.

Mr. Rumsey discusses briefly the necessary qualifications of the speech expert in the schools. He distinguishes between the "speech expert" and the "speech therapist" by saying that the "former needs expert knowledge of *word formation,* the latter needs expert knowledge of *voice control and co-ordination.*"

THORPE, LOUIS P.: "Psychological Mechanisms of Stammering." *Journal of General Psychology,* XIX, 1st Half, July, 1938, 97-109.

The author reports on clinical cases of stammering of long standing. "According to the hypothesis set forth in this paper, functional disorders of speech that are commonly classified as stuttering and stammering may be maintained by an elaborate network of psychological and physical tensions which were originally created by a more or less severe state of unbalance among the basic driving motives of the individual life. The position that speech defects appear in the genetic development of afflicted individuals without benefit of emotional disturbance or personality maladjustments is regarded as doubtful."

JACOBS, LELAND B.: "Teaching conversation through the Conference." *The Elementary English Review,* XV, No. 3, March, 1938, 101-102; 104.

Small group conferences may be used as social situations in which to develop conversational ability. These conferences may deal with problems growing out of a field of study—the plot of a short story, for example. The teacher should organize and control the confer-

ences to the end that courtesy, acceptable speech, and wide participation of members are assured.

ZELLER, WINN F.: "Democracy and the College Theater." *School and Society,* XLVIII, No. 1235, August 27, 1938, 276-278.

"The college theater must be allowed to produce provocative material in an artistic way. It should have the courage to discuss the same modern problems which are the concern of the sociologist, the economist, the political philosopher, and the minister."

ZERLER, MARY L.: "Correcting Speech Defects." *The American Journal of Nursing,* XXXVIII, No. 4, April, 1938, 433-436.

The author suggests means by which nurses can assist parents in correcting speech defects in children.

HELTMAN, H. J.: "A Practical Program of Speech Correction." *The American School Board Journal,* XC, No. 6, June, 1938, 31-32; 90.

Preliminary comments set forth the nature of the clinical program which has been developed at Syracuse University and at extension centers in central and western New York State.

The author then outlines at some length a program of corrective work for the schools.

"How to Conduct Meetings." *Public Health Nursing,* XXX, No. 8, August, 1938, 478-479.

This is a summary of materials on conducting board and committee meetings developed by the Department of Volunteers in the Council of Social Agencies at a conference in Rochester, New York, on March 15, 1938. Brief references are made to the process of group discussion.

"The Coyne Voice Pitch Indicator." *Volta Review,* XL, No. 8, August, 1938, 437-439; 468-469.

This is a description of a device for use in teaching the deaf invented by A. E. Coyne of the Cape Technical College, Cape Town. The instrument relies upon the visual appeal to indicate pitch variations. "The person using it speaks or sings into a microphone. The sound variations of the voice are translated into electrical impulses which are then amplified and applied to a series of electro-magneti-

cally operated tuning forks. These in their turn are vibrated if the frequency of the voice agrees with their natural rate of vibration."

WILSON, CARROLL A., "Familiar 'Small College' Quotations," *The Colophon*, III, 1, (New Series), Winter, 1938, 7-23.

In the most extensive argument on the subject thus far presented, Mr. Wilson attempts to show that Webster actually said, as reported by Choate through Goodrich, "It is a small college. And yet, there are those who love it." The author presents a well-documented array of primary and secondary evidence. Mr. Wilson's argument would be more complete had he seen the manuscript of the Goodrich letter to Choate which he explains was pasted face down when he looked at the Choate manuscript in the Boston Public Library. Between August, 1936, and August, 1937, the two dates on which the writer saw the Choate manuscript, the letter was made available to readers. It contains evidence about which Mr. Wilson can only surmise and which would be very valuable in his article. Mr. Wilson's able contribution should be welcomed by students of American oratory.

JOHN W. BLACK, *Kenyon College*.

LEWIS, M. M.: "The Beginning and Early Functions of Questions in a Child's Speech." *The British Journal of Educational Psychology*, VIII, Pt. II, June, 1938, 150-171.

"Questions . . . are a means of bringing social co-operation to bear upon actual or potential physical action." As a result of the author's careful observations, four distinct stages in the development of the questioning in the child are revealed: (1) introductory linguistic intercourse designed to get someone to speak to him; (2) questions asked as preliminaries to intended action; (3) questions referring to matters not present in the immediate situation; and (4) questions independent of the situation or an intended act.

The paper shows "that the growth of a child's questions is determined by social co-operation working upon two powerful tendencies in the child—namely, to use language as play and as a means of satisfying his vital needs."

GLAUBER, I. P.: "Help for the Stutterer," "Stuttering Is Curable," *Health and Hygiene*, February-March, 1938.

Dr. Glauber opens his articles by reference to the most important

statistical surveys in the field, relative to the incidence, onset, and sexual distribution of stuttering. He surveys the theories which have grown up as an explanation and groundwork for dealing with this phenomenon. In this survey, the relationship between the specific speech theory and the general medical philosophy is made clear.

Dr. Glauber feels that the most recent stage of medicine, in which admittedly great advances were made, nevertheless now acts as a brake on further progress. "The germ theory, for all its importance and value, was nevertheless another great obstacle in the path of new research. The same may be said of the 'machine age' in medicine which brought with it a vast array of physical apparatus and chemical tests. Some of these are indeed of transcendant importance, but here again attention was centered on minute parts of structure or function." Thus in the field of speech disorders, specifically stuttering, he says, speaking of research in handedness, conditioned reflexes, and components of the blood stream; "However, some of these findings came to be regarded as causes of stuttering instead of, what is more probable, as results of stuttering and perhaps of other disorders as well."

Having disposed of such theories as basically inadequate, he describes "that more comprehensive conception of stuttering, which is being developed today. It is the modern psychiatric point of view which interprets symptoms in terms of the personality as a whole and thinks of the mind and the body as an inseparable unity. This point of view regards stuttering as a neurotic disorder involving the entire personality and not merely a speech defect." He describes stuttering thus: "The speech disturbances at any one moment serve as an accurate index of the emotional disturbance brought on by social contact. Thus stuttering is as it has been aptly called, a contact neurosis." Dealing with the problem of inheritance, "This does not mean that stuttering as such is necessarily inherited, but rather that in some families the tendency or predisposition to stuttering is greater than in others."

The author proceeds to develop a brief explanation of the behavior factors which may cause stuttering, chief of which are the anxiety, insecurity, and fear complexes. In dissociating cause from effect, "He states that he feels anxious in speech situations because he is afraid he will stutter. The fact is, that he stutters in speech situations because of his social discomfort and anxiety." However, Dr. Glauber does not believe that stuttering is consciously resorted

to by the child. "It should be emphasized, however, that although he may be more or less aware of this anxiety he is totally unconscious of its origin."

It follows from his own acceptance of the psychiatric explanation, that in discussing the cure, he should say, "Inasmuch as stuttering is a problem of the personality as a whole, it must be treated as such and not merely as a speech defect." Dr. Glauber goes on to develop this idea more specifically, offering definite aid to teachers, parents, and speech instructors. For, as he says, "The treatment in each case should be based on a comprehensive understanding of the personality but its execution may take on different forms. In practice, this is often best accomplished by the joint approach of the instructor, psychologist, and psychiatrist."

A few questions remain unanswered after a sympathetic reading of Dr. Glauber's thorough and clear treatment of the problem. According to this theory, such attitudes as negativism, aloofness, introversion, rigidity of behavior, immaturity of ego, hesitation, etc., (all described in the articles) are characteristic of the stutterer. Why are they not found in such thorough psycho-neurotic inventories as that done by Prof. McDowell, at Teachers College, Columbia? Unless it may be that—as she found—although the stutterers do not differ markedly from the control group, they have sufficient in the way of emotional stress that, given a predisposition, they become stutterers. Or is the explanation that we cannot really measure these traits of behavior accurately? If so, how to check that they exist, Dr. Glauber? Or just assume they do, because we find stuttering?

Here is another question raised in the writer's mind, but not even touched on by Dr. Glauber. His explanation of one basic cause of anxiety in the child was the lack of warmth and affection on the part of the parent. What relationship has this "emotional insecurity" of the child to the "social insecurity" of the parents? Does stuttering rise as a result of depression, as mental disorders apparently do? What has the rise of Fascism done to the incidence of stuttering—in Italy, Germany, Japan? What has war in China and Spain done to this problem? How has the new social order of the Soviet Union affected stuttering? This seems to be a fruitful field, which the writer is anxious to explore.

ABRAHAM TAUBER, *Seward Park High School,*
New York City.

MERSAND, JOSEPH: "Radio Makes Readers." *English Journal*, XXII, No. 6, June, 1938, 469-475.

This is a brief account of a study of the influence of radio programs upon the leisure reading of school children. Mr. Mersand questioned a group of one hundred and fifty boys in the third year of high school. His results indicate that most children listen to radio programs for entertainment, and that many of them are stimulated to read the play they have heard or other plays by the same author. The study would be of more value if it had included the answers to such pertinent questions as: What specific programs caused what specific books to be read? How soon after hearing the program were the books read?

RALPH W. STEETLE, *Louisiana State University.*

Beginning with the September, 1938, issue the *Southern Speech Bulletin* became a quarterly. The first number contains the following special articles: "The Use of Narrative in Speaking," by J. T. Marshman; "Teaching Methods and Techniques for Adult Classes in Public Speaking," by G. E. Densmore; "A Program for Amateur Rehearsals," by James Watt Raine; and "The High School's Big Brother," by Lee Owen Snook.

MERSAND, JOSEPH: "Ways of Teaching Vocabulary Enrichment in the Secondary Schools." *The High School Journal*, 21, 6, October, 1938.

This article contains specific suggestions for the secondary school teacher who is concerned with the problem of vocabulary enrichment. In addition, it gives numerous references that will prove helpful. The author discusses problems of motivating the study and of getting the pupils to make their personal contributions to it. There are also suggestions for vocabulary testing and teaching.

C.E.K.

BACKUS, OLLIE: "Incidence of Stuttering Among the Deaf." *Annals of Otology, Rhinology and Laryngology*, 47, 3, September, 1938, pp. 632-5.

This article is a study of the incidence of stuttering among the deaf and the partially deaf. It contains a summary of the replies obtained from 140 deaf schools in answer to a questionnaire on the subject. In all, 55 stutterers were reported. Six of these showed a

hearing loss of 70 percent, or more, from birth. Other data concerning percentage of hearing loss, age of onset of deafness, distribution by sex, etc. is presented in table form. The data provides a conclusive, affirmative answer to the question so frequently raised as to whether or not stuttering occurs among deaf and partially deaf individuals. It does not indicate the percentage of stuttering in the whole deaf population. C.E.K.

ZIPF, GEORGE K.: "Homogeneity and Heterogeneity in Language; in Answer to Edward L. Thorndike." *The Psychological Record*, 2, 14, October, 1938, pp. 347-66.

In previous writings, Dr. Zipf has set forth his conclusions, based on extensive research, that certain aspects of the frequency of occurrence of words in large samples can be expressed in mathematical formulae. Dr. Thorndike, on the basis of a similar word-frequency analysis, raised certain questions and objections pertaining to the conclusions reached by Dr. Zipf. The present article is Dr. Zipf's answer to Thorndike. It will be interesting to those who have read the previous publications, and who have a sufficient knowledge of higher mathematics, to follow the discussion. C.E.K.

MATTHEWS, WILLIAM: "Variant Pronunciations in the Seventeenth Century." *The Journal of English and Germanic Philology*, XXXVII, No. 2, April, 1938, 189-206.

From eighteen collections of private documents, most of which are in the British Museum, Mr. Matthews has gleaned a list of variant pronunciations in seventeenth century England. Most of these variants have now been relegated to vulgarism or dialect; and though many of them are not described by orthoepists of that century, they are confirmed by the rhymes of contemporary poetry as well as by spellings. The source documents were written by people of the aristocracy and upper middle class who lived in widely scattered parts of the country.

The list supplements material in Professor H. C. Wyld's *History of Modern Colloquial English*, and includes the following occasional variants of certain words:

Substitution of short *u* and long *ee* for short *i*, long *ee* for short *e*, short *o* and short *i* for short *a*, [ɔ:] for present-day [ɑ:], short *u* and possibly [ɔ:] before *k* and *g* for short *o*; unrounding of the [ɔ:] which developed from ME *au*; substitution of *o* and in a few

words short *i* and short *e* for short *u* [ʌ] for present-day [ɔ:] as in "first," [ɔ:] for [ou] in words spelt with *ow*; the diphthong [ei] for long *i* (the diphthong [ɑi] or [aɪ]); pronunciation of the diphthong [ɑu] as short *u*, [u:], [ɔu] or [ɔ:].

Spellings in the documents also indicate much voicing and unvoicing of consonants, as of *f* for *v*, and *s* for "voiced" s, [z]; and omission of certain consonants such as *t, th, c, r, g,* in some words in which they are now pronounced in standard speech. Some of the consonantal changes indicated were *w* for *v*, *t* and *d* for voiceless and voiced *th, t,* or [*tʃ*], and interchange of *th* and *f, v,* and of *sh* and *s*.

"The orthoepists [of the seventeenth century] were too attached to the ideal of an absolute standard of pronunciation to admit the existence of many variant forms," although there was no agreement as to the standard even among careful authorities. "It is abundantly clear that these variants belonged to an accepted speech which had not yet (despite the wishes of the orthoepists) become standardized."

Mr. Matthews' use of letter equivalents instead of phonetic symbols is confusing in a few instances. H.G.R.

MATHA, MME. LOUISE: "Démonstration de technique rééducation des troubles psycho-neuro-moteurs du type begaiement toniquè." *Revue Française de phoniatrie*, 6e annee, No. 22, April, 1938, 99-126.

The author of this article urges the desirability of more detailed description of the reeducation techniques used with stutterers. While recognizing the necessity of adapting the treatment to the individual case, she nevertheless feels it possible to establish a method of treatment based on certain definite yet flexible principles.

The article outlines in some detail the procedures that have been applied to 190 stutterers at the Centres Sociaux de Rééducation Gerard de Parrel in Paris. Of these 190 cases, 23% were reported cured "entirely and permanently," 60% greatly improved and 8% were checked. It is interesting to note that a distinction is made between those individuals in whom the spasms are predominantly tonic and those in whom the spasms are clonic. Mme. Matha contends that these types have noticeably different traits of personality, the tonic stutterer being timid, retiring, quiet, proud and sensitive, while the clonic stutterer is careless, unstable, vain, talkative and distractable. She feels that the prognosis in the latter type is poor. (This distinction, and particularly the difference noted in the per-

sonality structure of the two types, may profitably be compared with some of the recent observations emanating from the clinic of Dr. Froeschels.)

The technique used, which is outlined in detail, may be inferred from the statement that exercises are used to develop the following: (1) Control of respiration and especially duration of expiration; (2) Suppleness of the organs and muscles of phonation and articulation; (3) Suppleness of all the muscles of the face, head, and neck; (4) Loudness of the voice; (5) General motor coordination; (6) Slowness of action of muscles and mind; (7) Clearness of articulation; (8) Rhythm; (9) Memory; (10) Imagination; (11) Rapidity of thought (i.e., preparation of the phrase before speaking).

The following ten commandments are suggested for the stutterer: (1) I must breathe deeply through my nose with the mouth closed; (2) I must speak slowly; (3) I must speak in a high voice; (4) I must prepare my phrases mentally before speaking; (5) I must articulate clearly; (6) I must do my exercises faithfully morning and evening; (7) I must resolve no longer to be timid; (8) I must not contract my shoulders before speaking; (9) I must look into the eyes of the person to whom I am speaking; (10) I must consider speech a very easy act.

CHAS. R. STROTHER, *University of Washington.*

The *Revue Française de Phoniatrie* also contains the following:

TARNEAUD, J.: "Séméiologie stroboscopique des affections du larynx et de la voix." (Rapport au V^e^ Congrès). 6^e^ Annee, No. 21, Janvier, 1938, 19-22.

CURRY, ROBERT: "Physiologie d'une voix de soprano." 6^e^ Annee, No. 21, Janvier, 1938, 25-31.

DE PARREL, G.: "La précocité, facteur de succès, dans l'éducation de la parole chez l'enfant sourd-muet, retardé or dyslalique." 6^e^ Annee, No. 21, Janvier, 1938, 33-51.

SCHIFF, PAUL et LABARRAQUE, L.: "Sur le mécanisme des alterations vocales dans les affections dissiminées du cerveau." 6^e^ Annee, No. 22, Avril, 1938, 79-81.

MITRINOVITCH, MME. ALEXANDRA: "Le film sonore comme moyen d'enregistrement de la voix." 6^e^ Annee, No. 22, Avril 1938, 87-97.

Philological Quarterly, XVII, No. 1, January 1938, contains the following:

DORJAHN, ALFRED P. and CRONIN, JAMES F.: "Outside Influences on Athenian Courts," 18-25.

WALKER, ALBERT L.: "Convention in Shakespeare's Description of Emotion," 26-66.

WELLS, MITCHELL: "Spectacular Scenic Effects of the Eighteenth-century Pantomime," 67-81.

Messrs. Dorjahn and Cronin have assembled evidence from Athenian orations to show that other states, both Greek and barbarian, were interested in Attic justice and that Athenians were concerned how other states received their judicial decisions. Three reasons are given for this concern: (1) Athenians regarded justice as universal: if a law was good, many states would adopt it; (2) Considerations of political or economic advantage sometimes influenced Athenian verdicts; (3) Athenians desired hegemony in legal affairs.

Mr. Walker undertakes to show: (1) that a store of materials and methods for the description of emotion and of motive accumulated in the English drama from the time of the miracle plays, constituting a vital convention; and (2) that Shakespeare used these steadily, even in his greatest plays, tending to solve recurring compositional problems in much the same way.

Mr. Wells points out that an increasing taste for spectacle in eighteenth century England led to development of the pantomime, a peculiar hybrid of dance, song, acrobatic feats, and stupendous processions, notable for stage effects produced by mechanical devices. Plot was highly conventionalized and there was no interest in characterization.

NEW BOOKS

An Introduction to the Phonetic Alphabet. By SARAH T. BARROWS. Boston: Expression Co., 1938, revised ed.; pp. 55. $1.00.

This little volume embodies in a clear and concise form the principles underlying American pronunciation. In an elementary way it strives at an analysis of the spoken word: a treatment sufficient for the needs of students in secondary schools and colleges who are beginning the study of phonetics. Thirty-nine characters of the International Phonetic Alphabet are employed to designate the pronunciation of "Eastern," "General American," and "Southern British" speech. The sound values of the phonetic symbols are indicated by key-words.

The book is divided into three chapters. Chapter One deals with the need of a phonetic alphabet. Chapter Two is divided into fourteen lessons, of which the first ten deal with the thirty-nine phonetic symbols, the eleventh with a list of words which look alike but are pronounced differently, the twelfth with words often mispronounced, the thirteenth with assimilation and elimination, and the fourteenth with narrow transcription. Chapter Three provides a lesson each in transcription of unstressed words in connected speech, transcribed specimens of different types of American speech, and exercises for reading or transcription in appropriate dialect.

References include such writers on phonetics and speech as DeWitt, McLean, Kenyon, Krapp, Jones, Palmer, Rippman, and Ward. The phonetic dictionaries of Jones, of Palmer, and of Pierce are listed.

M. S. COXE, *Brooklyn College.*

Voice and Articulation Drill Book. By GRANT FAIRBANKS. Iowa City, Iowa. The Athens Press, 1938. pp. 138. $1.25.

This book should find favor with those in search of drill material for cases in the speech clinic or for students in courses covering the fundamentals of speech. It is, except for the brief discussions introducing each section, exclusively a drill book.

In Part I, "Speech Sound Production," there are 64 pages of word and sentence drills on vowels, diphthongs, consonants and con-

sonant blends. In Part II, the 35 pages of drills of voice production are classified under breathing, voice quality, time, loudness and pitch. In both parts, common errors and defects are listed. Phonetic symbols are used throughout, and there are a few drills in phonetic transcription. The introduction to the book (21 pages) discusses methods of diagnosis and drill and gives forms for testing voice quality and articulation and for making a causal diagnosis. This introductory material is worth while, but much of it seems to be unusable except to those already expert in diagnosing defects of speech.

In general, the drills are well worked out and will save time for the teacher in search of practice material. The discussions, though brief, are pointed. There may be some feeling that the discussions offer little to those who already know the field and are scarcely adequate for those who do not. There will be some who will take exception to the "contention of the author that there is no basic qualitative difference between the problems of the speech defective and those of the adequate or skilled speaker, and that the same principles of speech correction, and in most cases, the same specific methods may be applied to both individuals." There will be some, also, who will feel that the drill sentences for the various speech sounds are over-loaded. Here are two rather typical examples:

"The young yuma yazzo yipped and yelled for the youngsters at the reunion," page 76.

"Greetings, my gregarious and gossip-mongering mates; gather your gear together and let us go dig angleworms," page 71.

Despite these negative comments, it is a good drill book for the college student.

CLAUDE E. KANTNER, *Louisiana State University.*

A Preliminary Outline of a Course of Study in Speech for Minnesota High Schools. By FRANKLIN KNOWER. Minneapolis: University of Minnesota Speech Department, mimeographed, 1938; pp. 118. $1.25.

Here is a source of study for a Fundamental Course in Speech which carries out its general objectives. Two of the nine general objectives deserve special mention. They are:

To develop skill in participating in everyday speech activities.

To develop the student by providing experiences, activities and guidance which will enable him to achieve a more useful and satisfying place as an active member of society.

These objectives have been stated in many courses of study in Speech written within the last ten years but this is the first time, in my opinion, that sufficient and appropriate material on knowledge, skill and technique has been given to fulfill those objectives.

Dr. Knower has divided the study into seven units: nature of speech, attitudes and adjustments, action, voice, content and organization, language, and common forms and procedures. For each of these units the author has stated general and specific objectives, has presented the knowledge necessary for each unit, and has given questions for classroom discussion, exercises and bibliography. In all, it is a complete and detailed piece of work.

The outline is written for the teacher with a very clear explanation of the approach to the method of teaching. The author believes that the student should participate in the activity of speech for "as the student performs in initial projects he demonstrates not only what he can do in sample speech activities, but also how well he has command of the fundamental speech processes." After the student has participated, the second step is a "study of the facts and principles of speech making."

The underlying purpose of the course, the social adjustment of the individual, is carried out in every unit in the course of study. The analysis of the individual is both from the subjective and objective points of view with the hope that the individual finally may see himself objectively. There is no stress on the abnormal personality traits and if the course is followed the student should not become "hypped" on subjective analysis, as is often the case. Time and time again, both in subject matter and in technique of teaching, the author stresses the development of the average, normal individual for the everyday speaking situation.

The book also contains a survey of the judgment of Minnesota High School principals on the teaching of Speech and has reports of surveys of speech problems and interests.

CLARA E. KREFTING, *Bradley Polytechnic Institute.*

Radio Continuity Types. By SHERMAN PAXTON LAWTON. Boston: Expression Company, 1938. $3.50.

I have always planned to compile a case book for the writer of radio continuities but have felt that the gathering of comprehensive and satisfactory material was a hopeless task. Continuities are prepared by radio stations, advertising agencies, by sponsors, and by the

artists themselves—all of whom seem jealous of having their spoken words read in written form, or else the copy has been discarded immediately following broadcast. Now, Sherman Lawton, of Stevens College, has accomplished this task in an excellent manner.

Ninety-two complete continuities are included in his case book classified according to their types. Among the *dramatic continuities* are listed plays which he has divided into "single unit" productions, "serials," and "unit in series" types. Under the same dramatic classification are skits and adaptation. For the student desiring to study the writing of radio plays, these professional manuscripts will be of greater value than a textbook on writing. Classified under the heading of *talk continuities,* Mr. Lawton includes straight talks, interviews, duologues, round table discussions, debates, announcements of different types, reviews, reports, and the "timely group" which includes news flashes, commentaries, and special events programs. The author has classified programs which consist of a fusion of forms or structures under the heading of *hybrids.* Included in the book are *variety shows* and continuities for *novelty* or *specialty programs.*

The continuities in the volume are representative of every type of material being broadcast today. I marvel at the perseverance that must have been displayed by Mr. Lawton in his effort to obtain copies of talks by Hitler, Mussolini, and Roosevelt; to obtain twenty dramatic continuities each of a different type; to induce such news commentators as Kaltenborn, Boake Carter, and Edwin C. Hill to supply news continuities. The book is a library of broadcasting in 1938 in a single volume. It introduces for the first time, to my knowledge, a case book in this comparatively young field of speech and writing which will be of value to the student, of interest to the average reader, and of significance to those who will study the historical development of broadcasting.

WALDO M. ABBOT, *University of Michigan.*

Backstage With Actors. By HELEN ORMSBEE. New York: Thomas Y. Crowell Co., 1938; pp. 343. $3.50.

Helen Ormsbee, equipped with the first hand knowledge of the theatre gained from a long career as an actress, presents in lively fashion a swift history of acting in England from Burbage to Garrick and of acting in America from Cooke to Cornell. In each period she sketches briefly the background and then characterizes its acting

by thumb nail sketches of its great actors compounded of utterance, anecdote, and criticism.

For her early material, the author has gone to biographies reminiscences, newspaper criticisms, and old prompt books and player's copies. For material on contemporary acting, she has been able to draw on her own interviews and informal conversations with leading actors. The book is handsomely illustrated with many full page portraits of actors and actresses from Betterton to Orson Welles.

As a stimulating survey of acting in England and America, emphasizing the importance of tradition in acting, the book has considerable merit, and as such it should be in every theatre library. But it also aspires to be a treatise on the art of acting. The author finds that the history of acting shows a pendulum-like swing from "realism" to "stylism or classicism" and back again. Though she attempts to give "stylism" its due, she obviously believes that "realism" is the true ideal. She does not see that "realism" is only a style, nor does she see that "realism" and other non-realistic styles have sprung from conditions in the theatre and outside the theatre. In short, her history is interesting, but her analysis is disappointing. B. H.

Winning Debates, Orations and Speeches. Vol. VII. Compiled and edited by GEORGE W. FINLEY. New York: Noble and Noble, 1938; pp. viii + 184; $2.00.

Prize-Winning Orations. Year Book of Oratory, Vol. X. Compiled and edited by J. KENDRICK NOBLE. New York: Noble and Noble, 1938; pp. ix + 234; $2.00.

Winning Debates &c. is a record of the Twelfth Biennial National Convention of *Pi Kappa Delta,* held at Topeka in the twenty-fifth year of the society. Noticeable is the retreat from competitive technique; no championships were declared in debating—the specimen printed is described as an "Exhibition Debate"—and a quarter of the proceedings is a summary of the National Student Congress held in connection with the convention. The book is a carefully prepared declaration of the work being done by the forensic fraternity most active in sponsoring tournaments, and now evidently moving away from an emphasis upon *winning.*

Prize-Winning Orations, formerly edited by E. E. Anderson, is a miscellany of contest pieces, local, regional, national, selected mostly from college and high school oratorical competitions, but with two orations from a Future Farmers of America meeting and one after-

dinner speech. No explanation is given concerning the basis of selection, a matter which has troubled reviewers (*Q. J. S.*, XX, April, 1934, pp. 317-18; XXIII, Feb., 1937, pp. 149-50). Why many mediocre effusions are printed and many prominent contests not represented, the editor does not reveal. This series would be more valuable as a *Yearbook* were selection more comprehensive, and vital information as to place of delivery, nature of contest, etc., supplied.

RICHARD MURPHY, *University of Colorado.*

How to Talk to People and Make an Impression. By EDWIN G. LAWRENCE. New York: Fleming H. Revell Co., 1938; pp. 223. $2.00.

An attempt to cover all aspects of speaking, written from a neo-elocutionary point of view. From it linguists can learn that language originated in the development of grunt to vowel to word; logicians, that a syllogism of five terms is valid; pathologists, that "the basic cause of . . . [stammering] is the failure to control the breathing mechanism." Although but an effusion of wonderful words drawn from elocution and practical psychology, the book sponsors sincerity and denounces flattery and cajolery in the art of impressing; perhaps the ethics, if not the scholarship, of the inspirationalists is being elevated.

RICHARD MURPHY, *University of Colorado.*

The Curtain Rises. By ROBERT W. MASTERS and LILLIAN DECKER MASTERS. New York: D. C. Heath & Co., 1938; pp. x + 362. $1.80.

The Book of Original Plays and How To Give Them. By HORACE J. GARDNER and BONNEVIERE ARNAUD. Philadelphia: J. B. Lippincott Co., 1938; pp. 414. $2.50.

In *The Curtain Rises* and *The Book of Original Plays* we have two further attempts to combine for amateur groups a collection of various play types with an elementary manual of production. These volumes, however, differ from practically all previous combinations of this kind in that the plays offered here are without royalty. In both cases all the plays printed (both short and long) are new, with the exception of cuttings from *As You Like It* and *She Stoops to Conquer* in the Masters and Masters volume.

The Curtain Rises, intended particularly for high schools, will probably prove most useful to the director practically without training or experience. The forty-odd pages of production notes which

open the book (as well as the special suggestions accompanying each play) are, on the whole, both sound and practical; and the diagrams are carefully and clearly drawn. *The Book of Original Plays,* which is planned principally for church or recreational club groups, tends too frequently to offer a kind of "inspirational" (and sometimes extravagant) optimism as a substitute for useful and specific information. Indeed, much of this volume's production material has already been presented in various simple pamphlets, such as those distributed free or at low cost by play publishers and recreation or extension bureaus. No diagrams or illustrations and no bibliographies are included.

There are some examples of good non-royalty plays in each volume, though the dramatic fare in both is on the whole undistinguished. And while the authors in each case feel that they are doing well in helping to lift the financial (i.e., royalty) restrictions usually hampering the directors of small producing groups, yet the average non-royalty play collection relieves only partially or superficially the pressure on any director who has even the vaguest of "educational" aims; for there is still a good deal of truth in the old rule-of-thumb that the weaker and more inexperienced a group tends to be, the better and stronger ought to be the play on which it is set to work.

H. DARKES ALBRIGHT, *Cornell University.*

Prediction and Prevention of Reading Difficulties. By MARGARET A. STANGER and ELLEN K. DONOHUE. New York: Oxford University Press, 1937; pp. 191. $2.00.

This little book, simply and clearly written, is devoted to the techniques of testing kindergarten and primary children who show signs of *confused dominance* and to a special "technique of teaching reading, designed to assist the child to establish definitely those essential impressions which are the elements of language."

If the test results indicate *confusion,* discouragement and failure in reading may be expected unless special methods of teaching, adapted to the difficulties of the individual child and his specific needs, are employed. The authors have used the tests and methods of instruction which they describe for six or seven years with complete success.

The tests are simply and carefully described and the teaching procedure is presented in minute detail. Both in content and in the thoroughness and clarity of presentation they constitute a valuable contribution which any teacher may adopt with ease.

Three short introductory chapters dealing largely with Dr. Orton's theory of unilateral cerebral dominance precede the practical material and it is immediately followed by a chapter on Speech and Confused Dominance. A concluding chapter is devoted to general prognosis with special attention to difficulties in foreign language learning. The non-technical discussion of the theory has been well done and whether one accepts it or not (the reviewer does not), the teaching material should be of inestimable value to the class room teacher and reading supervisor.

FREDERICK W. BROWN, *Garden City, N. Y.*

We Who Speak English. By CHARLES ALLEN LLOYD. New York: Thomas Y. Crowell Co., 1938; pp. 308. $2.50.

For those who wish to acquaint themselves with the contemporary doctrine of usage in English pronunciation, grammar, and the like, this book should furnish an interesting and, on the whole, reliable introduction. The author, who, in addition to teaching, has lectured by radio, has gathered his observations on language into an informal sequence which suggests that they may have gone on the air before going into print; the roundabout treatment of some of the phonetic data accords with this notion.

The subject matter of the book is in essence the doctrine, long familiar to the teacher of speech, but only vaguely realized, if at all, by the man in the street, that correctness in language is determined by the linguistic habits of the large number of respectable people who unconsciously set the standards of a given cultural area. The author has done a creditable share of the needed popularizing of this doctrine.

C. K. THOMAS, *Cornell University.*

American Foreign Policy. Twelfth Annual Debate Handbook. In two volumes. Compiled and edited by BOWER ALY. Columbia, Missouri: Lucas Brothers, 1938; each volume, 220 pp., $.90 per volume.

Eight or ten years ago, a high school debate handbook was essentially a collection of magazine reprints selected on the basis of their value in supplying "statements by prominent authorities" to be used as testimonial evidence in debate. Like all of the Debate Handbooks prepared by Mr. Aly for the National University Extension Association in recent years, the two volumes of *American Foreign Policy* represent a marked departure from that tradition.

Mr. Aly has chosen the materials for his handbook, including reprints and original articles in equal proportions, on the theory that the function of such a publication is not merely to supply the debater with "statements by authorities," but to give him an intelligent, well-rounded working knowledge of the field in which lies the subject for debate. As a result, *American Foreign Policy* does not limit itself to this year's N. U. E. A. high school debate question—the desirability of an alliance with England—but goes into the whole field of American foreign policy and current world affairs, from our Neutrality Act to the Sino-Japanese war, and from our economic relationships with the British Empire to the current status of the League of Nations. Materials are well selected and excellently organized; the debater who studies Mr. Aly's handbook cannot fail to be given a broader outlook on foreign affairs.

Reprints include the best of the published articles dealing with the subject, and many of the original papers written especially for the handbook are excellent. One of its most valuable parts is a selected and carefully annotated bibliography of published materials in the field of foreign affairs. H. B. SUMMERS, *Kansas State College.*

1937-1938 Anthology of the One-Act Play Magazine. With an introduction by ALFRED KREYMBORG. New York: Contemporary Play Publications, 1938; pp. 208. $2.50.

Mr. Kreymborg's introduction to this volume is a kind of hymn of praise hailing the dawn of a new day for the one-act play. The plays here presented do not seem entirely to justify his enthusiasm. Perhaps the most impressive is Emjo Basshe's *The Turbulent Waters,* a symphony in human misery. It makes one eager to see *Tall World Broken,* the long play of which it is a part. William Kozlenko's *The Street Attends a Funeral,* an unassuming treatment of a simple pathetic situation provides five good parts for women. *Singing Piedmont* is a play for negroes and for choral speaking. The struggle to preserve freedom is the subject of two plays. Percival Wilde provides an episodic dramatization of Stephen Vincent Benet's story *Blood of the Martyrs,* Germanic in locale and somewhat symbolic in effect. Raymond Sender's *The Secret,* concerned with martyrdom in Spain, is at once more realistic and more harrowing.

Mr. Kreymborg's *Privilege and Privation,* though on the surface a gambol in drama, music, and dance, has serious undertones. It suffers from the author's usual whimsy. Undiluted comedy is feebly

represented by Ludwig Thoma's heavy-handed *When You're Twenty-One!* in which a Bavarian professor attempts to tell his daughter and her fiance the facts of life, and by Conrad Seiler's *Why I Am a Bachelor,* which rings all the old changes on the old theme that love and happiness end with marriage. For no evident reason, the volume opens with John Reed's *Freedom* reprinted from Shay's *Treasury of One-Act Plays For Men.* B. H.

Scenery for the Theatre. By HAROLD BURRIS-MEYER and EDWARD C. COLE. Boston: Little, Brown and Company, 1938; pp. xiii + 473. $10.00.

The authors say in their foreword high standards in scenic art can be achieved only if the amateur knows his job at least as well as those professionals who set the current standard. They assume, therefore, that their book will be read by *"apprentices"* preparing for a profession, not for "amateurs" satisfied with a smattering of knowledge.

Here then is a book which approaches, in the scope of its material and its attention to details, the two-volume *Bühnentechnik der Gegenwart* of Kranich. The authors declare: "This book is devoted to a consideration of the process of production, technical design, planning, construction, use, maintenance, and ultimate disposition of the scenic investiture of the play. It treats of light, sound, costume, theatre architecture, the characteristics and uses of the auditorium only in so far as they are traditionally or logically associated with the scenic investiture." A glance at the 460-odd pages of diagrams, pictures, tables, problems, glossaries and discussion in the book make this appear a modest statement indeed.

Because of its encyclopaedic proportions (and its necessarily high price) few theatre schools will be able to use this book as a text, but every director and every technician will keep it under his hand for reference. Perhaps one or two professionals may pick up bits of information!

One may quibble about details (the white canvas cover, or the inferior half-tone reproductions, for example) and one may wonder how the apprentice trained in a school using this book as a text would manage in a small college with no equipment; the fact remains however, that the publisher and authors have done a splendid piece of work. For many years to come, all scenery books in English will be compared with this one.

WALTER H. STAINTON, *Cornell University.*

Public Speaking for Women. By J. V. GARLAND. New York: Harper & Brothers, 1938; pp. xiv + 315. $2.50.

The factor which emerges as basic to a consideration of this book is Mr. Garland's assumption that there is a double standard in speech. He claims that what women want (for themselves) in public speaking is "distinction" and "individuality." From both observation and experience, however, one hardly feels that this motivation is peculiar to the sex. It may be that Mr. Garland believes that one has to break down the prejudice that still is sometimes entertained against women as public speakers. But even this vestigial remain of the double standard becomes negligible when speaking is regarded as an element in human activity, separable frequently from more overt behaviour, but, nevertheless, bound up with the content of experience. Since women are today participating effectively at all levels of human endeavor, a book designed for them alone, as public speakers, seems something of a retrogression.

There is no doubt, however, that the book was created to meet a demand from those groups of women who heretofore have not been active in seeking public expression, that is, public expression of an effective nature. And certainly, the generalized suggestions which introduce each type of speech are popular in syntax, clear in organization, and eminently serviceable for beginners. The sections on *Discussion Meetings* and *The Radio Speech* seem particularly timely and compendious. However, Mr. Garland's practice of classifying "types" of speeches, such as "Speech of Eulogy," "Speech of Dedication," "Speech of Welcome," smacks somewhat of the old-fashioned and the stereotyped. Still an artificially imposed order may be better for the novice than no order at all. Speeches made by prominent women in varied walks of life, ranging all the way from Mary Beard to Mrs. August Belmont, are used to illustrate each "type." For the most part they are well-selected. Varied in scope, individual in style, they are often fascinating for the range of personal experience involved.

One wonders, nevertheless, how a sex which is notoriously gifted with an instinct for expression in both private and public speech will respond to this male offering.

VIVIENNE C. KOCH, *New York City.*

Speechmaking: Principles and Practice. By WILLIAM N. BRIGANCE and RAY K. IMMEL. New York: F. S. Crofts and Co., 1938; pp. xi + 385. $2.25.

The content of Brigance's *Speech Composition* (1937) conformed strictly to its title. In *Speechmaking,* Professor Brigance has collaborated with Professor Immel, and together they offer a textbook in which composition and delivery receive equal treatment. Through wise selection, rather than compression, Brigance here re-presents the substance of his earlier volume as a line-drawing, simpler and crisper than the loaded picture. With similar simplicity, but with rather less crispness, Immel draws the lineaments of delivery.

In its handling of both delivery and composition, *Speechmaking* does well to emphasize the hearer. Though failing of a logically distinctive definition, the authors characterize delivery, not merely as the *transmission* of ideas, but as the *arousal* of ideas in the listener's mind. Successful arousal is seen as successful control of attention, and attention is secured through the speaker's attitude, his action and gesture, and his voice patterns (inflections, intensity, word-grouping, emphasis, and rate). Even correct pronunciation and voice quality are shown as means of utilizing involuntary attention. Thus delivery as a problem in attention is the governing principle from which emanates many explicit and workable directions to the student.

In presenting the procedures of composition, the authors likewise emphasize the listener. The speaker's own motivation, his choice of purpose, his outlining, his selection of materials and arguments in line with his purpose, the style and movement of his speech—all are amplified in accord with the response desired from the audience. If such a point of view in composition is somewhat less novel than delivery conceived of as a problem in attention, let it be said that its amplification shows consummate organization and gives the beginning student exceedingly clear directions. Taken step by step through the stages of speech construction, any literate student should find the directions easily applicable. Indeed, ready applicability is the primary aim of the authors, and in that they succeed. Particularly fine are the chapters on concreteness, vividness, movement and energy in style; they are so clear that a student should *want* to pick up his pencil at once.

In achieving applicability, have the authors wisely suppressed explicit discussion of the principles of rhetoric and its categories? They assert that they try to build the principles into a system for preparing the speech. Except for some revelation of the psychological "principles" underlying delivery—some of which, particularly involuntary and non-voluntary attention, might have set the fundamental

theme for the section on composition and thus have given closer unity—and some illumination on the "circular response" and human motives, and a little light on intensity, duration, and change so far as they determine style and selection of ideas. *Speechmaking* offers small discussion of theory and of rhetorical terms. What, for instance, is the essence of interest, attitude, suggestion, belief, conviction, reason, authority, figure of speech, and the illustration? For these terms the meaningful reference, as Ogden and Richards would express it, is assumed and definition is neglected in pursuit of the applicable. Furthermore, the character of audiences and the distinctive marks of the kinds of speeches are over-simplified. Accordingly, the critical question is this: Is it not possible to set forth directions for the acquirement of skill and yet present the intellectual background of rhetorical concepts? To the informed reader, Brigance and Immel reveal that they know the background well. But for the student reader one could desire fuller revelation of the landscape of rhetoric than the bee-line highway affords.

KARL R. WALLACE, *University of Virginia.*

Speech Is Easy. By RICHARD C. REAGER and ERNEST E. MCMAHON. New Brunswick, New Jersey: Rutgers University Press, 1938; pp. 263. $2.50.

The present reviewer, after reading this book, is not convinced that "speech is easy," but in all fairness to the authors it must be stated that "ninety-nine out of a hundred," as the authors say, fear to make a speech and adopt an attitude of needless negativism. To bridge the gap between the widespread, universal, and informal everyday use of speech to the more formal and awesome public speech is the task of the authors. That they are well equipped for such a task is evidenced by the fact that they are both seasoned teachers of speech. "Our suggestions have been tried and proved in a laboratory of more than 15,000 adults from all walks of life, as well as in university undergraduate classes. The suggestions are based on the criticisms of 250 speeches a week, thirty-five weeks a year, for the past sixteen years—140,000 in number."

Because the authors have dealt widely with adult groups, their emphasis is upon the practical; in fact, they eschew the theoretical, as found in many text-books in speech. Their approach is eminently utilitarian; they have used common sense and experience as their guides. There are excellent bits of advice in chapters not usually

included in books on public speaking: the banquet, how to tell a funny story, presenting gifts and awards, the eulogy, the telephone speech, the interview, the written paper and report. There is a long chapter on selling.

The book follows the good old-fashioned principles of speech preparation and audience adaptation: having a purpose, getting a response, means of motivation, outlining, organization, and directness in speaking. The chapter on parliamentary procedures is adequate and properly stressed, with a useful chart. Voice is treated cursorily, but perhaps in sufficient detail for those who will use this book. The early chapters on source of material and preparing the speech recognize the difficulties which confront the beginning speaker and also the speech teacher. There are brief chapters on radio speech and group discussion.

The book is dedicated to one of the leaders in the field of Speech, to "Ralph B. Dennis, on his twenty-fifth anniversary as Dean of the School of Speech at Northwestern University."

RAYMOND H. BARNARD, *Ball State Teachers College.*

The Will to Speak Effectively. By LEE NORVELLE. Boston: The Expression Company, 1938; pp. 246. $1.75.

Professor Norvelle says something on most of the phases of the process of learning to speak effectively which are usually discussed in textbooks on the subject: the "characteristics of a good speaker" (Chapter I); the "Thinking Machine" (Chapter II); the "Speech Machine" (Chapter III); the "Acting Machine" (Chapter IV); the preparation of the speech, including the familiar divisions of choosing the subject, finding material, arrangement, delivery, forms for analysis by the auditor (Chapters V and VI); and various types of speeches—exposition, persuasive, argumentative, impressive, after-dinner, radio.

The author's purpose, he states, is to add nothing, "God forbid," to the complexity or intricacy of the principles of public speaking; and apparently he has held to his purpose. The earlier chapters on the "machines" are impressively psychological and physiological, and I do not remember seeing the same quotations from the same authorities used the same way before. The latter chapters are heavily supported with illustrative speeches and exercises, and there are various schemes and charts for testing this and that. The illustrative speeches are adequate but undistinguished. The latter half of Chapter V is

composed of an analysis of Browning's *Andrea del Sarto*, full of capitalized and italicized words, vertical lines, brackets, and marginal notes which suggest startlingly the more ingenious textbooks on elocution.

I suspect that it is characteristic of this book that my attention was ensnared and my curiosity aroused by the importance which Professor Norvelle attaches and the space he devotes to the vital subject of the selection of a title for a speech (pp. 83-4). This question consumes nearly half of what he has to say about choice of subject.

The contribution of this book to the teaching of speech is evidently intended to be (in addition to brevity) its emphasis upon the WILL to speak effectively. This emphasis is effected by the liberal use of capital letters. The speaker, it appears, should behave as the prize-fighter did, who won the championship because he accompanied each punch with the thought, "I WILL win, I WILL win."

The book should probably find a market; but without the author's presence in the classroom where it is used, or by the side of the ambitious young man who is using it to become a good speaker through individual study, its usefulness will probably be seriously reduced. DONALD C. BRYANT, *Washington University.*

Offstage. By MARGUERITE FELLOWS MELCHER. New York: Alfred A. Knopf, 1938; pp. 134. $1.50.

The subtitle of this book, *Making Plays from Stories,* sets the prospective reader right concerning the subject-matter of this book, which has to do with the development of story dramatizations. *Offstage* is misleading as a title, suggesting, as it does, the professional actor in offstage moments.

The book is most attractively gotten up both as to jacket and type. The chapter subheadings—such as *A Play can take Us Anywhere We Want to Go, A Play Can Make Things Happen as We Wish, In a Play We Can Pretend Our Stage is Any Place We Choose,* are childlike and interesting.

For every subject discussed, a different story is used as an illustration. *The Three Billy Goats Gruff* and *The Prodigal Son* show the rhythm of a play; the writing of dialogue is illustrated by a scene from *Cinderella;* and *The Town Mouse and the Country Mouse* serves as an example for the use of masks.

Couched in extremely simple terms, the instruction given for developing a play from a story could be understood by any child over ten. The dramatization of the story itself, the acting, the staging, the costuming are all made very clear. The author has had the wisdom to keep production problems at a minimum, so that the plays could be easily staged.

Though the book is evidently intended for children, it will prove useful for the teacher who, though untrained and inexperienced in drama, undertakes to lead a group of children in a creative dramatic activity. WINIFRED WARD, *Northwestern University.*

Propaganda from China and Japan: A Case Study in Propaganda Analysis. By BRUNO LASKER and AGNES ROMAN. New York: American Council, Institute of Pacific Relations, 1938; pp. xiv + 118. $1.50.

The book by Lasker and Roman undertakes to analyze particular propagandas in action rather than, as some other books have done, to write the history of past propagandas or to undertake a philosophical treatment of the nature and function of the ancient art. The task of the authors was thus a difficult one, but one which has nevertheless been accomplished to a high degree of excellence. With a mature conception of "propaganda," with a comprehensive knowledge of their sources, and with as complete objectivity as one could wish for, the analysts have been able to present a case study which is interesting not only in itself but also in the demonstration of what such a work should be. One immediately wishes for similar volumes bearing such titles as *Propaganda from Germany, Propaganda from Russia,* and *Propaganda from Britain.* Thus, while the subject matter of the book is in a certain sense ephemeral, the example it sets gives it more than a passing interest. It will undoubtedly find a place in many speech libraries, and teachers of rhetoric will want to recommend it to their students.

Careful citations are given to original sources, and there is an adequate index. The writers "charitably abstain from presenting the reader with yet another bibliography of the subject;" but many readers, like the present reviewer, would doubtless welcome an annotated list of references having immediate bearing on the more limited aspects of the study.

BOWER ALY, *University of Missouri.*

A Handbook of Declamation. By ANNA LOUISE HIRT. Minneapolis: The Northwestern Press, 1938; pp. 182.

The author, in her introductory chapter, gives a brief historical sketch of the development of declamation in this country, and states a worthy aim for the contest as found in high schools today. She deplores the lack of purpose, the lack of agreement upon standards of judging, and the lack of training in speech fundamentals. To correct these abuses, she devotes her book to a course of training for the contestant in techniques of expression (vocal and bodily exercises) which are good, if followed conscientiously; to a suggested procedure or steps in learning a declamation, and the application of those steps to three well-chosen examples in the oratorical, dramatic and humorous reading fields. It is to be wished that all selections used in contests could be as good as these, and that all contestants would follow Miss Hirt's procedures.

The book is written in fine print, and would profit by a bibliography of critical literature on the subject, plus at least a list of good selections from good literature. This problem is a great one at the present time, especially in the humorous field. The judge's ballot at the end is helpful, although perhaps too detailed. The two final chapters on suggestions to teachers and administrators could well be expanded.

RAYMOND H. BARNARD, *Ball State Teachers College.*

And the Stutterer Talked. By A. H. KANTER and A. S. KOHN. New York: Bruce Humphries, 1938; pp. 236. $2.50.

And the Stutterer Talked is written in the form of a biographical novel. The hero began to stutter because he was frightened and had a "nervous constitution with an inherited trait of instability." How the hero, with the help of incident, coincident, and Dr. Vernal and his staff at an institution in New York called the Hospital for Speech Correction, was helped to arrive at a point where "normal" speech was about to be attained, is the burden of the story. The book reads easily and interestingly, so much so that the reader is apt to forget that the authors intended the book as a scientific exposition on stuttering and not as a novel.

Because the reviewer is an inveterate marginal note writer and underliner, some concepts were able to stand out and overcome the competition of the story. The authors hold that: "the trouble with the stuttering child is not speech." . . . the stutterer has a "nervous constitution with an inherited trait of instability" . . . "Restoration

to a normal state involves not speech, but the whole of his constitutional makeup." From these quotations we drew the tentative conclusion that stuttering is basically an organic deficiency. But other statements of the authors seem to contradict this and to stress the functional point of view: "The average stutterer literally refuses to allow a cure to be perpetrated on him." . . . "The stutterer has built up, through many years of careful practice, a mechanism in the brain that prevents the stutterer from talking so as not to stutter, and that this inhibition has come to be a reflex act." . . . Stuttering may be considered an obsession regarding the individual's ability to speak.

And the Stutterer Talked may be of some use to the teacher or parent who does not appreciate the plight of the stutterer. It is of doubtful use to the speech clinician who would probably prefer a description of the experiments on which the authors based their findings to a mere statement that the writing was based on "practical experiments" which "have marked their research work."

JON EISENSON, *Brooklyn College.*

Choral Speaking Arrangements for the Lower Grades. By LOUISE ABNEY and GRACE ROWE. Boston: Expression Co., 1937; pp. viii + 80. $1.00.

Wings to Fly: A Handbook of Choral Reading for the English Teacher. By MARGUERITE SMITH. Boston: Expression Company, 1938; pp. 135. $1.50.

The appearance of two more elementary books on Choral Speaking again raises the problem whether it is desirable that teachers apparently without training in vocal technique and appreciation of literature be entrusted with the introduction of poetry to the young. Both primers are addressed to novices in the subject; and hence much general information has to be included, obtainable more accurately from specialized sources. We should be grateful that the general direction of the two books is based on sound principles. Abney and Rowe's little book will no doubt prove useful to kindergarten teachers for a handy collection of lyrics for tiny tots; the original compositions written specifically for Choral Speaking are a pleasant addition to the customary stereotyped examples.

Miss Smith's book is on a more ambitious scale. She makes admirable suggestions on program building and the need for discrimination in choosing poems. Her advocacy of unison work for beginners and the choral speaking of sonnets, however, is debatable. The "Suggested Material for Choral Reading" is wholesome, though I

do not think that such poems as Frost's "Birches" and "Mending Wall" gain by choral interpretation.

Marjorie Gullan in *Choral Speaking* and *Poetry Speaking for Children* (Parts I-III) has so adequately covered the whole field, that there is little left for any other author to say. Abney and Rowe acknowledge her leadership; I wonder why Miss Smith is silent, since it seems her approach and selection of material owe something to this source. R. H. ROBBINS, *New York University.*

Book and Library Plays. Edited by EDITH M. PHELPS. New York: The H. W. Wilson Co., 1938; pp. 222. $2.25.

Drama is again made the cart-horse in these sixteen plays for Book Week programs. Information concerning the care and arrangement of books, the reasons for library lessons, and historical facts having to do with the first books, the "purge" by Henry VIII, and other historical material are put into dramatic form, though most of them have no real drama in them.

Several of the plays have a certain freshness, however, in spite of their lack of action. *The Printer's a Devil,* by Emma L. Patterson, though almost entirely dialogue, tells in an interesting way the story of Gutenberg and his partner, Faust. Johnson, Boswell, Goldsmith and Newbery are characters in *At the Sign of the "Bible and Sun"* by Emma Lee, which is the best written play in the collection. Only a group of children with much background could carry the dialogue intelligently, but with good directing and acting, the play would be thoroughly worth producing.

Less distinctive but probably more popular with children would be *Books to Grow On.* Set in a broadcasting studio, the episodes which make up this program are played before a microphone. Chosen from such famous books as *Little Women* and *Tom Sawyer,* the scenes would go well, and with an announcer to introduce them, they would make a good program for National Book Week.

The plays are intended for use in assembly programs, parent-teacher meetings and Book Week celebrations.

WINIFRED WARD, *Northwestern University.*

Representative American Speeches: 1937-1938. Compiled by A. CRAIG BAIRD. New York: H. W. Wilson Co., 1938; pp. 230. $1.25.

In the Preface to this volume Professor Baird discusses briefly ten features which in a general way characterize the superior speech.

These criteria are extensions of a basic principle of rhetoric, namely, that a speech is the result of a social interaction between a speaker, a subject, an occasion, and an audience. Having established a basis for selection, Professor Baird then limits his choices to American speeches delivered between February 1, 1937, and June 1, 1938. Furthermore, he considers only those addresses which were prepared by the speakers who delivered them. The result is a collection of twenty addresses by prominent citizens from various business and professional fields. While making no claim to having chosen the "best speeches of the year," Professor Baird believes these speeches to be "representative of the kind and quality of speaking done in this country during the period specified."

The speeches in this book are of unusual interest in that they reflect with reasonable fidelity the thought and spirit of the more important organized groups in American life. Franklin D. Roosevelt, William E. Borah, Robert LaFollette, Thomas E. Dewey, Dorothy Thompson, Charles Evans Hughes, and Norman Thomas—to mention but a few—are the names which figure prominently in this display of American public thought. The problems with which the addresses deal are current, vital, and of the utmost importance to the lives of all individuals who survey the democratic process with discernment and understanding.

LESTER THONSSEN, *College of the City of New York.*

American Place Names. By ALFRED H. HOLT. New York: Thomas Y. Crowell Co., 1938; pp. 222. $1.75.

Taking the American map for his laboratory, Mr. Holt has brought together a fascinating collection of material on the pronunciation of geographic names. He shows no predisposition to insist on what the pronunciations "ought" to be, but has collected information on actual usage through extensive travel and voluminous correspondence. This has brought to light many disagreements throughout the country. The same name often varies when applied in different sections, as with *Athens* (varying in the quality of the initial vowel), *Beaufort* (differing between North and South Carolina), *Bergen* (with an accented "jen" in New York!), *Elgin* (varying in the "g" between Illinois and Texas), *La Place* (which is French in Louisiana and English in Illinois), *Cordova, Quincy, Staunton,* and many others. Sometimes the disagreement occurs within a single town, as in *Los Angeles, St. Bernard* (Ohio), and *Wayzata* (Minn.). One of his observers writes: "We are 100% on the pronunciation of

Forsyth [Mo.] excepting the Presbyterian minister. . . . He accents the last syllable instead of the first one." A curious commentary on the psychology of correctness is provided by the report of a librarian in Los Angeles, that "people there, almost without exception, when asked about it, reply, 'Well, I pronounce it "Los Anjelles" but I know that's not right'."

Mr. Holt has unearthed a number of pronunciations that differ from those listed by accepted authorities such as Webster or Lippincott; witness *Absarokee, Amboy, Calipatria, Patchogue,* etc. No doubt readers will disagree with some conclusions recorded in this book. In my own experience the final *-lt* of *Faribault* (Minn.) is pronounced, and in *Lamoni* (Iowa) the final syllable is short or even neutral (*-ə*). The greatest shortcoming of this book is the lack of any attempt to furnish a historical background for present pronunciations. In connection with *Illinois* the following couplet from an eighteenth century poem (de Peyster, *Miscellanies,* 1813, p. 32) could, for instance, be cited:

> From these lank loins have sprung two boys
> Shall trail it through the Islenois . . . .

It appears that a final [z] on *Illinois* has a historical tradition of its own that might be traced. In *Connecticut* the oral tradition follows independently an old Indian form such as "Conittecooks," as Professor W. A. Read has shown. While such investigation requires the Herculean labor of digging into local records, that alone will give solidity and depth to studies in this field. The breezy, dashing tone maintained throughout this book is delightful in itself when not overdone; but it is difficult to imagine what audience would welcome some of the strained, far-fetched attempts at humor (e.g., *Calcasieu, Galveston, Renick,* and especially *Willamette*). On the other hand the author gives an excellent story (p. 93) of "a Brooklyn policeman who found a dead horse on Kosciusko Street, and couldn't phone headquarters about it until he had dragged the carcass over to a street with a pronounceable name." Many of Holt's alleged "rhymes," evidently inserted for jocose effect, cloud the issue. The strong point of this work is the independent and primary character of the collections on which it is based.

ALLEN WALKER READ, *New York City.*

BRIEF NOTICES

The Rediscovery of the Imagination. By JOSEPH MERSAND. New York: The Modern Chapbooks, 1938; pamphlet, pp. 17. $.50.

This is a reprint from *The Players Magazine* of an essay on evidences of waning realism in the American theatre by one of our theatre's most enthusiastic observers.

Poetry For High Schools. No. 10 of Reading for Background. Compiled by AMELIA H. MUNSON. New York: H. W. Wilson Co., 1938; pp. 62, pamphlet. $.35.

This is a reading list to provide background material for classroom work. It includes sections of twentieth century poets, older poets, anthologies, approaches to poetry, understanding and appreciation, tributes, memoirs and biographies, versification—study and practice, and a brief section on books to help the teacher.

Plays for the Changing World. Compiled by HAROLD A. EHRENSPERGER. New York: The Abingdon Press, 1938; pamphlet, pp. 56. $.25.

Here are four new one-act plays for religious groups. Though they vary in dramatic effectiveness (the two which are based on events in the life of Christ are the best) all four are dignified and well above the average of such plays. They may be given in the church without royalty. B. H.

Wonderful World. By MONA SWANN. London: Gerald Howe, n.d., pp. 62. $.75.

These nine little plays for children, adapted from old legends, are especially good for their suggestive stage directions, which allow much scope for young imaginations, and for their use of free, delightful verses for choral reading. I have had them tried, with enthusiastic success, in the fourth grade of our training school. They are suitable for grades three through five.

An Approach to Choral Speech. By MONA SWANN. Boston: Baker's Plays, 1937; pp. 79. $1.25.

The author epitomizes nineteen years of experience with verse-speaking groups in this little book of suggestions to prospective di-

rectors of choral speakers. She deals briefly with the subject in chapters on the value, craftsmanship, and artistry of choral speech, ending with a list of illustrative references. The bulk of the discussion is on the artistry of verse-speaking, in which the author at times seems to put too fine a point on intricate grouping to be entirely practical for newcomers to the study of choral work.

ARGUS TRESIDDER, *Madison College, Virginia.*

NEWS AND NOTES

Please send items intended for this department directly to
Miss Ruth Simonson, Wesleyan College, Macon, Georgia.

In conjunction with the seventy-sixth annual meeting of the Missouri State Teachers Association, held at Kansas City November 16-19, were held the annual meetings of the Department of Speech of that Association, and a meeting of the Speech Association of Missouri. Sessions of the former included a high school debate section, featuring a debate on the subject of an alliance with Great Britain; a high school dramatic section; a speech demonstration by the Columbia High School Verse Speaking Choir, which was heard by thousands of teachers; and a special program, called "Highlights Along the Road to Better Speech," from which hundreds of people were turned away. Presented by the Speech Department of the Kansas City Schools, this program consisted of demonstrations of both corrective work for defective speech, and constructive work for all children, including games, demonstration clinics, conversation, creative dramatics, pantomimes, etc., for all ages from primary through college. The guest speaker for the occasion was Harry G. Barnes, of the University of Iowa. The following programs were presented in joint meetings of the two associations:

Interpretation and Dramatics

Presiding: Donovan Rhynsburger, University of Missouri

"Putting a Play into Operation in the Small High School" Helen Rosenthal, Bethany High School

"Organization of Production Staff and Crews in the Large High School" Eugene R. Wood, Webster Groves High School

"Shall We Cooperate or Compete with the Athletic Program?" Mildred Epperson, Lee's Summit High School

"Opportunities for Improving Democratic Living Through Dramatics" Marion F. F. Boots, Pipkin Junior High School, Springfield

"Choosing the Contest Play for High Schools" Ruth Curtis, Kirksville State Teachers College

Public Speaking and Debate

Presiding: Lloyd W. Welden, Maplewood Senior High School

"Isolation and Old-Fashioned Neutrality" C. C. Fairchild, Manual Training High School, Kansas City

"Neutrality Legislation" Curtis Hutcherson, Excelsior Springs High School

"Anglo-American Alliance" Joe S. Amery, Jr., Lexington High School

Open Forum Discussion

Speech Correction

Presiding: R. P. Kroggel, State Director of Speech Education

"The Cape Girardeau Plan of Speech Correction" Jane Brewer, Cape Girardeau Schools

"A Program of Speech Correction for the Elementary Schools" Mrs. Opal Ellett, Kirksville Public Schools
"Speech Correction in the Small Community" W. G. McWhorter, Marshall Public Schools
"Speech Correction in Our City Schools" Angus Springer, North Kansas City High School
"Speech Correction in the Private College" Mrs. Anna McClain Sankey, Webster College
"The Kansas City Program in Speech Correction" Louise Abney, Kansas City Teachers College

Speech Education

Presiding: Edward Avison, Kirksville State Teachers College
"A Philosophy of Speech Education" Clifton Cornwell, Kirksville State Teachers College
"What the School Administrator in the Small Town Wants in a Speech Teacher" Superintendent J. H. Neville, Kirksville
"A Speech Teacher for Rural Schools" J. C. Lynch, Superintendent Chariton County Schools
"What the School Administrator in the Big City Wants in a Speech Teacher" Louise Abney, Kansas City Teachers College

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The sixteenth annual convention of the Texas Speech Association was held at Dallas November 25 and 26, with the following programs presented:

General Session

Presiding: Yetta Mitchell, President of the Association
"Story-Telling Never Ceases" Gail North, WFAA, Dallas
"Activities of a Speech Institute" Earl C. Bryan, Texas State College for Women
"Radio in Education in Great Britain" Dean T. H. Shelby, University of Texas Extension
"The Job" Enid Miller, Nebraska Wesleyan University

Joint Session with Speech Section of State Teachers Association

Presiding: John W. Brandstetter, San Jacinto High School, Houston
"Adaptations of Stories into Plays for Children" Roberta Warren Mays, Baird Public Schools
"Radio Broadcasting for One Hundred Schools" John W. Gunnstream, Deputy State Superintendent of District 11
"Helen's Home" Dorothy Compere Woodfin, WBAP (Demonstration and Talk)
"Critic Judging" Roy Bedichek, Interscholastic League Director, University of Texas
"The Forensic Progression as Seen in High School and College Activities" Don H. Morris, Abilene Christian College
"Government Information" Baxter Geeting, U. S. Department of the Interior

General Session

Presiding: Florence S. Horton, Historian and Editor of the Association
"European Trends in Speech" Sara Lowrey, Baylor University
"From Dream to Realization" E. Turner Stump, Kent State University
"Scenic Illusions" L. Standlee Mitchell, University of Houston
"The Lost Victory" Enid Miller

In addition to these programs, there was also an Interscholastic League Breakfast, at which Enid Miller, of Nebraska Wesleyan University, spoke on "The Brief of the Devil's Advocate," and a luncheon.

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The most recent state organization of speech teachers to be reported is in North Dakota, where the North Dakota Speech Association has just been organized, with 52 charter members, and the following slate of officers: President, William Schrier, University of North Dakota; Vice-President, Anna Ackerman, Minot Senior High School; Secretary-Treasurer, Superintendent H. B. Ensrud, Grafton; Editor of "Speech News," Superintendent F. Ray Rogers, Carrington; Member at Large, Miss Bertram Cannaday, Valley City.

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Speech Institutes have become a regular feature of the yearly programs of the Wisconsin High School Forensic Association. Members of the University of Wisconsin faculty are in charge of the programs of the Institutes, which include instruction periods, question and discussion periods, and student programs in debate, declamation, oratory, extemporaneous speaking, reading, and dramatics. The first Institute of the year was held at Barron, with an attendance of 331 from 28 schools; the second was held at Madison, with 505 registered, from 51 schools. Just before Christmas another Institute was held at Sparta.

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Indiana University is about to have a new auditorium and university theatre, for which $1,000,000 has been appropriated by the Trustees of the University, in conjunction with a W.P.A. grant. The Speech Department will be housed in the new building, which will have two auditoriums, one seating approximately 3,500, and the other 500. One division of the building will contain a series of radio studios, suites of offices, classrooms, dressing and make-up rooms, special rooms for designing and building scenery, etc. Revolving, wagon, jack-knife, and platform stages are to be installed. The Benton murals which were painted for the Indiana Building at the Century of Progress Exposition will be placed in the lobby of the building. Lee Simonson is special theatre consultant, and Egger and Higgin, of New York City, are general consultants.

Indiana University also reports that the Psi Iota Xi sorority has made a special grant of $10,000 to the Speech Clinic, to be used for experimental and research purposes in conjunction with the public schools of the state. $4,000 was added to this sum by the Trustees of the University. Robert L. Milisen is director of the Clinic.

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Western Speech, the official publication of the Western Association of Teachers of Speech, has just appeared in a new format. Instead of resembling a small newspaper, the new publication is a 32-page magazine, and carries

articles by speech teachers in various parts of the country. J. Richard Bietry, of Los Angeles Junior College, is Editor of the journal.

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FORENSICS

Judging from the reports of debates received to date, the most popular propositions for debate this year include the following: an alliance among the nations of the Western hemisphere, an alliance between the United States and Great Britain, Federal aid to business, the right of self-determination for the Sudeten Germans, and isolation as an international policy for the United States.

A Speaker's Bureau has just been organized at Manchester College, designed to furnish speakers to clubs and other institutions within a radius of 50 or 60 miles of the College.

The Southern Association of Teachers of Speech has sent out announcements of the All-South Speech Tournament and Congress which will be held in conjunction with the 1939 convention of the Association in Baton Rouge, Louisiana, March 28-April 1. The Congress will be managed entirely by students, except for one faculty adviser. The debate topic is: "Resolved: That the World Democracies should form an alliance to preserve democracy," and that for extemporaneous speaking is "Re-alignment of American Political Parties." There will be three divisions in debate, including men in senior colleges or universities, women in senior colleges or universities, and men or women in junior colleges or of freshman and sophomore rank in senior colleges. Similar divisions will be provided for oratory, extemporaneous speaking, and after-dinner speaking. In addition to these events, there will be a Student Congress of Human Relations.

The fourth annual Speech and Debate Institute sponsored by the Arkansas City, Kansas, Junior College was held November 11 and 12, with an attendance of 440 students from 48 high schools and colleges. The purpose of the Institute is to present a discussion and outline of the year's debate questions for both colleges and high schools. Among the speakers this year were A. T. Weaver, of the University of Wisconsin, Walter B. Emery, University of Oklahoma, William A. Black, Fort Scott Junior College, who spoke on speech problems; Dr. William R. Pabst, of Tulane University, spoke on "The Economics of the New Deal," and Dr. R. R. MacGregor, of Southwestern College, on "The International Scene."

The annual Forensic Tournament of the Western Association was held at Tacoma, Washington, November 21-23, just before the Seattle Convention of the Association. Events of the Tournament included four divisions of debate, known as the Varsity Championship, the Junior Championship, the Student Rating, and the Student Progression. There were also contests in extemporaneous speaking, oratory, after-dinner speaking, and impromptu speaking, with separate divisions for men and women.

The seventeenth annual meeting of the Debating Association of Pennsylvania Colleges was held at Harrisburg October 1, with H. McC. Burrowes, of Grove City College, presiding, and 31 colleges participating. Officers of the Association for 1938-1939 are as follows: President, Joseph F. O'Brien, Pennsylvania State College; Vice-President, John D. Makosky, Western Maryland College; Advisers to the Editorial Board of the *Bulletin*, Hurst R. Anderson,

Allegheny College, and Robert T. Oliver, Bucknell University; Executive Secretary and Editor of the *Bulletin*, J. Calvin Callaghan of Lehigh University

The Speakers' Bureau of Allegheny College is this year offering long or short debates on three different subjects, in addition to several speakers, to clubs and other organizations in Meadville and nearby towns. The debate topics available include the following: an alliance with Great Britain and France against Fascism, the use of public funds to stimulate business, and economic and military isolation toward nations involved in foreign or civil conflict.

Under the auspices of the Reserve Rostrum, Western Reserve University and Northwestern University are engaging in a series of demonstration debates before high schools in Ohio and Illinois, on the National Forensic League question, which concerns the advisability of an alliance with Great Britain. The Reserve Rostrum has announced that five debate propositions and twenty-two speech subjects are available this year. Last year this speakers' bureau arranged 203 engagements, before audiences totaling more than 23,000; thirty speakers gained experience in this way, and 36 subjects were utilized.

A demonstration debate on the Interscholastic League question was broadcast on a nation-wide network on the NBC Blue Network November 18. The Columbia system provided a preliminary discussion of various phases of this topic a week earlier, arranged by Professor Lyman Bryson, of Teachers College, Columbia University.

A series of transcribed triangular debates will be held in early April between the University of Hawaii, the University of Wyoming, the University of Redlands, the College of the Pacific, and the Branch Agricultural College at Cedar City, Utah. The discs will be routed from campus to campus and thence to the judges, after the recordings are made at each institution. The University of Redlands and the College of the Pacific have recently purchased professional Universal recorders.

Wheaton College, Illinois, is sponsoring a series of radio debates and discussions over Station WCFL in Chicago, on Saturdays in December, January, February, March, and April. Clarence L. Nystrom, of Wheaton College, who is in charge of the undertaking, asks schools having teams in the vicinity of Chicago during this period to participate in these broadcasts. Information can be secured from him at the College.

The radio broadcasting programs at Indiana University have been placed in the Department of Speech, of which Lee Norvelle is director. Four weekly programs are broadcast by remote control over Station WIRE in Indianapolis. For speech and radio work the University has just installed two new Fairchild recorders. The University recently received a federal grant of $50,000 for research in radio.

DRAMATICS

The National Broadcasting Company's second and extended cycle of the world's greatest plays began over the Blue Network on October 16, and will be heard each Sunday until May 7 at 1:00 P.M., EST. The cycle began with Euripides' *Trojan Women*, and up to Christmas had included *Everyman*, *The Great Magician*, by Carra, Marlowe's *Doctor Faustus*, Shakespeare's *Midsummer Night's Dream*, *Julius Caesar*, and *Othello*, Corneille's *The Cid*, Calderon's *Life Is a Dream*, and Molière's *Le Bourgeois Gentilhomme*. The re-

maining program will bring the drama up to Maxwell Anderson. Burns Mantle, dramatic critic of the New York *Daily News,* is acting as commentator. NBC has prepared a study manual to accompany the broadcasts.

The Dramatics Division of Pennsylvania State College has planned a number of theatre conferences and institutes throughout the state this year, the first one having been held at Warren, on December 10. The programs on these occasions are presented by the entire dramatic staff of the College, assisted by instructors from other colleges and professional workers in the theatre. All phases of theatre work will be covered. The Division will supervise the production of plays at Westminster College this year, in the absence of A. T. Cordray, director of dramatics, who is on leave of absence. Among the plays to be produced will be *Hedda Gabler* and *Berkeley Square.*

The University of Iowa has sent out announcements of the 1939 Play Production Festival, to be held at the University in the spring. There are three divisions of the Festival, for Community Players, for Junior Colleges, and for High Schools, and the dates for the contests extend from March 23 to April 1. Edward C. Mabie is chairman of the General Committee, and H. Donald Winbigler is secretary. An approved play list has been prepared and can be secured from the committee.

The sixth annual State Drama Conference and Demonstration was held at Indiana University November 18. The day's programs included displays of plays and books, several performances of plays, radio programs, discussion meetings, a luncheon, and a dinner.

Plans for a $1,000,000 theatre on the campus of the College of William & Mary have been announced by the American National Theatre and Academy. The theatre is projected as a model for community theatres throughout the country, and is expected to serve as a center for music and drama festivals similar to those in Europe.

The 1938-1939 dramatic schedule of the Guignol Theatre at the University of Kentucky includes *Susan and God, The Rivals, He Who Gets Slapped, High Tor, You Can't Take It With You,* together with *The Country Lawyer,* which will have its first presentation, and *The Blood of Rachel,* a biblical poetic drama by Cotton Noe, poet laureate of Kentucky.

The University Players of the University of Missouri are presenting during the present season *Great Possessions, Macbeth, Dancing Mothers,* two programs of Table Reading, and a public program of choral work.

Baylor University is starting its fourth year with a radio drama class, in which 32 students are enrolled. Six regular weekly play broadcasts are presented, arranged and produced entirely by the class.

The Blackfriars of the University of Alabama have produced a number of plays this fall, including *Pigs,* by Morrison and McNutt, *Ghosts at Midnight,* by Vic Connors, *The Petrified Forest,* by Robert E. Sherwood, *Happiness for Six,* by Glenn Hughes, and *Seven Sisters,* by F. Herzeg, translated from the Hungarian by Edith Ellis. Lester Raines directed the performances.

A new policy of selecting plays for production has been announced by Ralph Spencer Zink, director of the Hall of Fame Players of New York University. Instead of selecting former Broadway successes, the Players will produce plays not known to New York audiences. The first production of the season was *Thy Mercy,* by Daniel Taradash, which was one of the plays entered

in the Bureau of New Plays Contest supervised by Theresa Helburn of the Theatre Guild; it won for its author a $1500 prize and a scholarship.

The schedule for the first half of the current season at Los Angeles City College includes *Petticoat Fever,* by Mark Reed, Sherwood's *Idiot's Delight,* Maxwell Anderson's *Masque of Kings,* a Christmas pantomime, an original musical comedy, and a program of original one-act plays. Harold Turney is Director of the Theatre.

The College Theatre at Alabama College, under the direction of Walter H. Trumbauer, recently produced *Yellow Sands,* by Eden and Adelaide Phillpotts.

Wayne University Workshop Players, under the direction of Richard R. Dunham, have announced the following schedule of productions for this year: *Liliom, Prologue to Glory,* by Conkle, Congreve's *Way of the World,* and O'Neill's *Beyond the Horizon.* Membership in the Players is open to Detroit residents not students in the University.

Stephens College recently produced *Alice in Wonderland,* under the direction of Miss Maude Adams, who has now joined the faculty permanently.

The Wellesley Verse Speaking Choir presented a reading of Christmas poetry on December 9.

PERSONALS

The new chairman of the Department of Speech and Dramatics at the College of Arts and Sciences of New York University is Ormond J. Drake, who was formerly at Michigan State College and Princeton University. Another new member of this department is W. Alan Coutts, formerly of Brooklyn College, and winner of the first contest sponsored by the Bureau of New Plays under supervision of Theresa Helburn. His play won a $2500 prize and a scholarship.

F. L. Winship is the new Director of Speech Activities of the University Interscholastic League of Texas. He was formerly principal of the Central City, Nebraska, High School, and president of the Nebraska Speech Association.

Lee Edward Travis, formerly head of the Department of Psychology, University of Iowa, has joined the faculty of the Department of Psychology and the School of Speech at the University of Southern California.

Bower Aly, Director of Forensics at the University of Missouri, has returned to his duties after a leave of absence spent at Columbia University in graduate work. Donovan Rhynsburger, Director of Dramatics at the same institution, has returned from a two-year leave of absence spent at Yale University. Herbert V. Hake, who took his place at Missouri during the past two years, has gone to the State Teachers College at Cedar Falls, Iowa.

Harold Westlake, who was at the University of Michigan last year, is now on the speech correction staff at Pennsylvania State College.

J. Garber Drushal, formerly of Ashland College, is now a member of the staff at the University of Missouri.

Ramon L. Irwin, who was at Cornell University last year, is now teaching at the University of Minnesota.

A new member of the speech faculty at the College of City of New York is Milo Wood, formerly of the University of Rochester, and more recently on the professional stage in New York.

Robert Huber has returned to Indiana University after a leave of absence to complete the work for his Ph.D. degree in Speech at the University of Wisconsin.

New appointments at Indiana University this year include Robert Allen, director of radio programs; Warren Gardner, hearing clinician; Francis Sonday, speech clinician; and Florence Woods, supervisor of tests for speech and hearing defectives.

Glenn R. Capp, of Baylor University, received his law degree last spring, and is now practicing law in addition to his teaching.

Donald Harrington, formerly of Montana State University, is now teaching dramatics at the University of Washington. His place at Montana has been taken by Laree Haydon, formerly director of the Portland Civic Theatre.

Elbert R. Moses, Jr., has resigned his position at the Womans College of the University of North Carolina to join the Speech staff at Ohio State University. In addition to teaching, he is acting as assistant director of the Ohio High School Speech League and director of radio debates on Station WOSU.

Lee Norvelle of Indiana University, spent part of last summer assisting John Cameron and N. H. Rappaport with the production of the new play, *Soliloquy*, by Victor Victor. The play was cast and rehearsed in Hollywood, opened in San Francisco, and reached Broadway shortly before Christmas.

Annie Louise Beckham is the new Speech teacher at Andrew College, Georgia, taking the place of Mary Berryhill, who is now teaching in the Bainbridge Public Schools.

Louise Waldrop is the new head of the Speech Department at Bessie Tift College, Georgia, succeeding Edna West.

Robert Milisen, of Indiana University, gave a series of demonstrations of speech correction and hearing improvement during the Indiana State Fair, at the request of the State Fair Board.

Who's Who Among Contributors

Laurence B. Goodrich (*Vocational Adjustments Through Speech*) is chairman of the Department of Speech and Dramatics at the East Orange (N. J.) High School. He has a master's degree from Columbia University, where he is at present a student in the Advanced School of Education. He is author of *Living with Others: A Book on Social Conduct,* American Book Company, 1939.

Vernon A. Utzinger (*The Use of the Moving Picture Machine and the Recording Instrument in Teaching Speech*) is in charge of the Department of Speech at Carroll College. His paper on "A Study of Lip Action in Speech" appeared in the QUARTERLY JOURNAL a few years ago. Professor Utzinger conducts a radio program over WTMJ, Milwaukee, on the subject Speech Improvement.

Merel R. Parks (*An Answer to the Administrators*) graduated from the University of Michigan. Miss Parks has been active in her state speech association. Since graduation Miss Parks has been connected with the Detroit Public Schools.

Bernard A. Anderson (*The Place of Speech in the "Core" Curriculum*) was formerly director of the speech program in the experimental schools at Washougal, Washington. At the present time he is working for his doctorate in speech pathology at the University of Wisconsin under Dr. Robert West. He took his B.A. degree from the University of Washington in 1933 and his five-year Normal diploma in speech correction from the same institution in 1937.

Spencer F. Brown (*Stuttering in Relation to Various Speech Sounds*) received the Ph.D. degree from the University of Iowa. Last year he was at Ohio State University, and this year is instructor in speech and assistant director of the speech clinic of the University of Minnesota.

Wendell Johnson (*Stuttering in Relation to Various Speech Sounds: A Correction*) is Assistant Professor of Speech Pathology and Director of the Speech Clinic, University of Iowa. He is the author of *Because I Stutter* (Appleton-Century Company, 1930); *Influence of Stuttering on the Personality* (University of Iowa Studies in Child Welfare, 1932); research articles in Speech and Psychology Journals including the *Journal of Speech Disorders, Journal of Genetic Psychology, American Journal of Psychology,* etc. He received his Ph.D. degree in Speech Pathology and Clinical Psychology from the University of Iowa in 1931.

Mildred Berry (*The Heredity of Stuttering*) was an instructor at the University of Iowa from 1922-26, lecturer in speech, University of Wisconsin, Summers 1927, 1931-33, research associate, Wisconsin Research Foundation, summer 1937. Since 1926 Miss Berry has been professor of speech at Rockford College. In 1937 Miss Berry received her Ph.D. from the University of Wisconsin. Her graduate work has included, besides Wisconsin, where she held the Laird Fellowship in 1930-31, Harvard Medical School, and Northwestern University. Her publications include papers in *Journal of Pediatrics, Human*

Biology, Journal of Speech Disorders, and the QUARTERLY JOURNAL. Miss Berry holds membership in Phi Beta Kappa, Pi Lambda Theta, Delta Sigma Rho, American Association of University Professors, American Association of University Women. In the last named organization she has served as president of the Illinois division.

Robert West (*The Heredity of Stuttering*) is Professor of Speech Pathology at the University of Wisconsin and Director of the Speech Clinic at the same institution. He was chairman of the Sub-Committee in the Child Defective in Speech of the White House Conference called by President Hoover in 1930. He is one of the authors of the text *The Rehabilitation of Speech* by West, Kennedy, and Carr, published by Harpers. At the convention in New York City, he startled the Speech Correction section by affirming that stuttering was doubtless not a pathology but rather an indication of a deviation from type—like red-headedness. The present article is a follow-up of research done by his students testing his statements at that time.

Severina E. Nelson (*The Heredity of Stuttering*) is in charge of Speech Rehabilitation at the University of Illinois. Miss Nelson received her Ph.D. from the University of Wisconsin in 1938. Miss Nelson is co-author with Charles H. Woolbert of *The Art of Interpretative Speech.*

William Angus (*An Appraisal of David Garrick*) is now in his second year on the staff of Queen's University, Kingston, Ontario, teaching English and Public Speaking. He has received degrees from Bowdoin College, Northwestern University and Cornell University and did graduate work at Harvard University under Professor G. P. Baker in the 47 Workshop, and at the Chicago Art Theatre under Ivan Lazareff.

Willard Wilson (*Genesis and Development of Ibsen's Pillars of Society*) received his A.B. from Occidental College in 1929 and his M.A. from Columbia University in 1930, and has done graduate work at the University of Southern California toward a doctorate in speech. In the University of Hawaii he conducts a one-act playwriting course and one in the history of the drama.

John W. Black (*The Quality of the Vowel*) is author of an article on the vowel printed in *The Archives of Speech,* Vol. II, No. 1, July, 1937. Other articles on the vowel are soon to appear in *Speech Monographs* and in the *Journal of the Acoustical Society of America.* Mr. Black is now Professor of Speech at Kenyon College.

Gladys E. Lynch (*A Harmonic Analysis of the Hydrogen Tones*) received her A.B. from the Iowa State Teachers College and has done graduate work at Oxford University and the University of Iowa from which she received her M.A. and Ph.D. degrees. Miss Lynch served on the staff of the University of Iowa for a year and two summers, and at present is in charge of Speech and Dramatic work at Winona State Teachers College. She has previously published an article in *The Archives of Speech* entitled, "A Phono-Photographic Study of Trained and Untrained Voices Reading Factual and Dramatic Materials."

Paul R. Brees (*The Teacher of Interpretation as a Reader*) is Head of the Department of Speech at Wittenberg College, Springfield, Ohio. He received his A.B. from the University of Illinois in 1918, and his A.M. from the University of Michigan in 1927. He spent one year at the University of Michigan Law School, and two years in the Graduate School of the University of

Michigan. He has one year in residence at the University of Southern California where he is a candidate for the Ph.D. He was Assistant Professor of Public Speaking at Friends University, Wichita University, Wichita, Kansas, from 1919 to 1920. He held the same position at Michigan State College from 1921 to 1922. He was at Kalamazoo College in 1921-22. He has been at Wittenberg College since 1922. He is co-author of *Modern Speaking* (G. V. Kelley). He is a member of the National Association of Teachers of Speech, Tau Kappa Alpha, Delta Sigma Rho, Pi Kappa Delta, Theta Alpha Phi, and Pi Kappa Alpha. He is a member of the American Legion and the Lions Club. He is a licensed Baptist minister.

Delwin B. Dusenbury (*Experimental Studies of the Symbolism of Action and Voice*) is a graduate of the University of Wisconsin in 1936. He received his M.A. from the University of Minnesota in 1937. He taught at Itasca Junior College, Coleraine, Minnesota, last year, and is now Instructor in Speech and Radio Speaking at the University of Maine.

Franklin H. Knower (*Experimental Studies of the Symbolism of Action and Voice*) is President of the Central States Association of Teachers of Speech and is the new advisory editor for the Central States region for the QUARTERLY JOURNAL OF SPEECH.

Jeanette Anderson (*Man of the Hour or Man of the Ages*) was graduated from Rockford College in 1938. She is now assistant to the director of publicity at Rockford College. Her work in speech has been done with Dr. Mildred Freburg Berry.

Norman W. Mattis (*Essay-Collections in Courses in Public Speaking*) has taught public speaking at Cornell University, Oberlin College, and Washington University, and courses in English and American literature at Oklahoma Baptist University. He has been instructor in Public Speaking at Harvard and Radcliffe for the past five years.

Cedric Larson (*The Four-Minute Men*) has been studying The Committee on Public Information and has gone over virtually everything on this topic as well as the records themselves in the National Archives. He has met and talked with Mr. Creel personally on the subject of the CPI at various times, as well as with the Hon. Josephus Daniels, who was also a member of the committee. He is a graduate of Leland Stanford University.

James R. Mock (*The Four-Minute Men*) holds a Ph.D. in history from the University of Wisconsin, 1930. He taught history at Findlay College in Ohio until 1937, at which time he was made Historical Classifier in the Division of Classification on the staff of the National Archives. He has published historical studies from time to time.

Lester Thonssen (*The Social Values of Discussion and Debate*) is an Assistant Professor of Public Speaking and Director of Debating at the College of the City of New York. He received his Ph.D. degree from the University of Iowa in 1931.

Robert Allison (*Changing Concepts in the Meaning and Values of Group Discussion*) received his A.B. degree from the College of the City of New York in 1935 and his M.A. degree from Teachers College, Columbia University in 1936. He is a former member of the Department of Speech of Teachers College, Columbia University. At present he is engaged in radio work. Among